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A WALK

THROUGH THE

ART-TREASURES EXHIBITION

AT

MANCHESTER,

UNDER THE GUIDANCE OF

DR. WAAGEN,

AUTHOR OF 'TREASURES OF ART IN GREAT BRITAIN.'

A COMPANION TO THE OFFICIAL CATALOGUE

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THE TREASURES OF ART IN GREAT BRITAIN: Being an Account of the Chief Collections of Paintings, Sculptures, Drawings, &c. By DR. WAAGEN, Director of the Royal Gallery at Berlin.

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ART-TREASURES EXHIBITION,

MANCHESTER, 1857.

THE following pages are destined not for the small number of connoisseurs, but for the larger proportion of lovers of art who seek both pleasure and instruction within the walls of this Exhibition. My object is, in few words, to point out and to define the characteristics of such objects of art as deserve the attentive observation of all visitors. In so large a collection there is necessarily much of inferior interest, and many erroneous titles occur, by which the visitor may be misled. Moreover, he will gain time by not being obliged to select for himself from this accumulation of objects what is most worth seeing; and he may be spared the disappointment of discovering, after quitting the Exhibition, that he had left some very fine work unseen. At the same time, it is not my intention, nor would it be compatible with the scope of this small Guidebook, to enumerate all the good pictures by the old masters in this Exhibition. I therefore confine my remarks to those which have most attracted my observation, and especially to the pictures of the earlier schools, they being not only of great importance, but comparatively less generally understood than works of later epochs. For those who require more information I have quoted my 'Treasures of Art in Great Britain,' where the pictures are described in fuller detail; while to such pictures as are noticed in my forthcoming fourth volume of the same work I have affixed a "iv." The numbers in this Guide refer to the second edition of the Catalogue; the figures are blue on a white ground seen on the pictures.

GUSTAF WAAGEN.

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PAINTINGS BY ANCIENT MASTERS.

ITALIAN SCHOOL, in the Byzantine Style.

13th and first half of the 14th Century.

THE pictures of this and the next period are characterised by a deep religious sentiment, seen especially in the heads and gestures. The technical execution is hard, and the drawing generally stiff and uncouth. It is therefore advisable to look very close at them, in order that their beauties may be fully understood.

---

7 .. CIMABUE. *The Madonna, the Child, and Angels.* Left wing, the *Crucifixion.* Right wing, *St. Francis receiving the Stigmata.*

Close and clever imitation of Byzantine art.

12 .. DUCCIO DA SIENA. *The Crucifixion.* On the wings, *the Annunciation, the Virgin and Child, St. Francis, the Virgin, and the Saviour.*

Duccio was the greatest master of Italy in the Byzantine style, and his works are extremely rare. This picture is remarkable for its noble and deep feeling, its speaking and graceful motives,* and the rare beauty of the heads.

25 .. UGOLINO DA SIENA. *Several portions of an Altarpiece.*
25 f
27

These pictures show the influence of Duccio. The heads, in the character of the Byzantine school, are of a severe dignity.—*Waagen*, vol. ii. p. 461.

---

* The word *motive* in its ordinary application by writers on art means the principle of action, attitude, and composition in a single figure or group.

THE SCHOOL OF GIOTTO.

14th Century.

30 .. GIOTTO. *The Last Supper.*

Exhibits great animation in the motives, and careful execution.—*Waagen*, vol. ii. p. 230.

35 .. BARTOLO DI FREDI. *The Adoration of the Kings.*

Very dramatic, and of great power in the colour.—*Waagen*, vol. ii. p. 462.

37 .. SIMON MEMMI OF SIENA. *Christ returning to his Parents.*

Very earnest and touching in expression; the execution of great delicacy. Dated 1342.—*Waagen*, vol. iii. p. 232.

38 .. JUSTUS DA PADOVA. *The Coronation of the Virgin,* and other subjects. Dated 1367.

In composition, motives, drapery, and execution very fine.

39 .. SPINELLO ARETINO. *St. Michael and Angels combating.*

Fresco. Very dramatic and spirited. A fragment of a painting now utterly destroyed.

42 .. BY A PAINTER OF THE SCHOOL OF SIENA. *A Diptych, with portrait of Richard II.*

Very delicate in execution, and very interesting.

45 .. TADDEO DI BARTOLO OF SIENA. *The Virgin with the Child, and Four Angels.*

Displays fine sentiment.—*Waagen*, vol. ii. p. 462.

46 .. BARNABA DA MODENA. a. *The Coronation of the Virgin.* b. *The Holy Trinity.* c. *The Virgin and Child.* d. *The Crucifixion.* Dated 1374.

An interesting specimen of the transition of the Byzantine style to the style of the school of Giotto.—*Waagen*, vol. iv.

47 .. Taddeo Gaddi and Giottino, pupils of Giotto. By the first are the wings, *The Nativity* and *The Virgin Enthroned;* by the second, the central subject, *The Crucifixion.*

Deep in sentiment. The figure of the fainting Virgin is particularly noble. Dated 1338.—*Waagen*, vol. iii. p. 2.

THE ITALIAN SCHOOLS

Of the 15th and 16th Centuries.

In the 15th century the Italian, Netherlandish, and German schools will be seen aiming in every respect—in drawing, colour, and perspective—at a true delineation of Nature.

In the 16th century—or what is called the Cinquecento—painting attained the full knowledge and command of all the means essential to true and beautiful delineation.

48 .. Domenico Ghirlandajo. *The Portrait of Maria Tornabuoni*, and probably of *her Husband.*
49

This great master is not sufficiently represented in the Exhibition. These portraits, however, are distinguished by all the charm of his simple and true conception, and careful execution. Erroneously attributed to Masaccio.—*Waagen*, vol. iv.

50 .. Pietro della Francesca. *Portrait of a Youth.*

Very finely conceived.—*Waagen*, vol. iv.

51 .. Masaccio (?). *A Male Portrait.*

If not by him, at least fitted to give an idea of his energy of conception and of his manner of rendering form.

Fra Angelico da Fiesole.

This great master, who, as the first to render with the utmost delicacy of feeling the moral expression of the human countenance, stands at the head of the Florentine painters of his epoch, is here represented by four works, which show the whole purity of his feeling, and the spiritual exaltation of his conceptions.

52 .. Fra Angelico da Fiesole. *The Virgin and Child, Angels, St. Dominic, St. Catherine.*

Waagen, vol. ii. p. 231.

58 .. —— *The Last Judgment.*

One of his most renowned pictures, from the Fesch collection.—*Waagen*, vol. ii. p. 231.

59 .. —— *The Entombment of the Virgin.*

Waagen, vol. iii. p. 2.

57 .. Andrea Verocchio. *Holy Family.*

Very characteristic for the careful modelling, which is to be attributed to his practice as a sculptor.—*Waagen*, vol. iv.

63 .. Angelico da Fiesole. *Head of our Saviour.*

Full of dignity and deep feeling.

68 .. Cosimo Roselli. *Christ on the Cross, six Angels, St. John the Baptist, St. Dominic, St. Peter, and St. Jerome.*

The heads are very animated and characteristic, the motives noble, the drawing very careful, the colouring warm and clear.—*Waagen*, vol. iii. p. 4.

Fra Filippo Lippi.

This great master is *not* worthily represented in the Exhibition; still the predella pictures 69, 70, 71, give an idea of his great energy.—*Waagen*, vol. iii. p. 3, 232.

72 .. Pesellino. *The Exhibition of a Relic.*

A rich composition, the heads full of life.—*Waagen*, vol. iii. p. 233.

77 .. Sandro Botticelli. *The Virgin adoring the Infant.*

The expression of the Virgin is very noble.—*Waagen*, vol. iii. p. 196.

78 .. —— *The Nativity.*

Very spirited, and characterised by the very dramatic motives and the vehement character of the master. Dated 1511.—*Waagen*, vol. iii. p. 3.

81 .. Francesco Francia. *The Baptism of Christ.*

Exhibiting all the deep and pure feeling of this master, and the warm transparent tone of his middle time.—*Waagen*, vol. ii. p. 419.

83-87 .. PIETRO PERUGINO. *Noli me tangere. The Resurrection. Christ and the Woman of Samaria. The Baptism. The Nativity.*

These parts of a predella are very good specimens to show the grace of the motives and the noble religious sentiment in the heads peculiar to this great master.

88 .. PESELLO PESELLI. *The Virgin, the Child, and St. John.*

An excellent specimen of this rare and clever master. The Child is full of dignity, the St. John very tender.—*Waagen*, vol. ii. p. 231.

89 .. GIOVANNI BELLINI. *Christ on the Mount of Olives.*

This picture shows the realistic tendency of the master, combined with the great influence exercised on him by his brother-in-law Andrea Mantegna. Compare the picture No. 98.—*Waagen*, vol. iii. p. 376.

90 .. —— *Portrait of a Young Man.*

Of great naïveté of conception; rather pale in the colour for G. Bellini.—*Waagen*, vol. ii. p. 196.

92 .. ANTONIO BELTRAFFIO. *The Virgin with the Child and Saints.*

One of the most important pictures of this rare painter, showing in the character of the heads the great influence of his master, Leonardo da Vinci.—*Waagen*, vol. iv.

93 .. COSIMO ROSELLI. *The Virgin, the Child, two Angels, SS. Andrew, John the Baptist, Bartholomew, and Zenobio.*

A powerful picture of the better time of the master. The angels are nobly conceived and admirably modelled.—*Waagen*, vol. iii. p. 372.

95 .. MATTEO DA SIENA. *The Virgin, the Child, and St. John.*

An uncommonly good specimen by this Sienese master. The head of the Virgin is particularly fine.

ANDREA MANTEGNA.

The greatest master in the north of Italy of the second half of the 15th century for composition and drawing; his works show the influence of his study of Greek sculpture.

96 .. —— *Judith.*

Of the earlier time of the master; the features and the action very noble and graceful.—*Waagen*, vol. iii. p. 151.

98 .. —— *Christ on the Mount of Olives.*

The conception is very original, the execution miniature-like. Of the earlier time of the master.—*Waagen*, vol. ii. p. 178.

100 .. SANDRO BOTTICELLI. *The Virgin and St. John adoring the Infant Saviour.*

The heads are marked by earnest and noble sentiment.—*Waagen*, vol. iii. p. 3.

102 .. ANDREA MANTEGNA. *Triumph of Scipio.*

A work of his best and latest period, and very interesting as an example of the manner in which he treated subjects of ancient history.—*Waagen*, vol. ii. p. 248.

105 .. FILIPPINO LIPPI. *The Birth of the Virgin.*

Full of the fine sentiment of this great master.—*Waagen*, vol. iii. p. 233.

106 .. LO SPAGNA. *The Magdalen.*

Fine in the sentiment.—*Waagen*, vol. iv.

107 .. MICHAEL ANGELO BUONAROTTI. *The Virgin, the Child, St. John, and four Angels holding scrolls.*

No artist but Michael Angelo could have attained to the expression of so lofty a purity, so elevated a consciousness of divine maternity, as that displayed in the Virgin in this picture. The angel seen in profile is, too, of extraordinary beauty. All the undraped parts are modelled with the greatest knowledge. By far the rarest picture in the whole exhibition, as only one other easel picture by Michael Angelo is known to exist—that in the Tribune at Florence. Having been the first to attribute publicly this picture, previously assigned to Domenico Ghirlandajo, to Michael Angelo (*Waagen*, vol. ii. p. 417), it gave me much satisfaction to find this denomination acknowledged by some of the first connoisseurs I met in the Exhibition.

108 .. Francesco Francia. *The Virgin, the Child, and St. Joseph.*

An excellent specimen of that refined melancholy sentiment peculiar to this master, and of great warmth of colour.

113 .. Lorenzo di Credi. *The Coronation of the Virgin.*

Fine in the expression of the heads, graceful in the motives, clear in the colour.

115 .. Niccolo Alunno. *The Virgin and Child.*

The countenance of the Virgin is full of the pure religious feeling characteristic of this school.— *Waagen*, vol. iv.

117 .. Pietro Perugino. *Virgin and Child between St. Jerome and St. Peter.*

A good picture of his earlier time, painted in tempera.

118 .. Fra Bartolommeo. *The Virgin, the Child, and St. John the Baptist.*

In the expression of the heads, power of colour, and careful finishing, a first-rate work of this friend of Raphael.— *Waagen*, vol. iii. p. 10.

120 .. Cima da Conegliano. *St. Catherine.*

Noble and dignified in head and figure, and painted in the best style of colouring and drapery of this pupil of Giovani Bellini.— *Waagen*, vol. iii. p. 201.

121 .. *Christ bearing the Cross.*

I do not venture to give a name to this picture, but it is a work of noble and fine sentiment.

126, 129 .. Lo Spagna. *Six full-length figures of Saints.*

Highly attractive in feeling and motive, and very harmonious in the light colours.— *Waagen*, vol. ii. p. 232.

127 .. —— *The Virgin and Child.*

A charming specimen of this clever pupil of Perugino.— *Waagen*, vol. iii. p. 197.

Raphael.

Of the first epoch, when he was painting in the style of his master, Pietro Perugino, there are the following pictures:—

123 .. RAPHAEL. *The Crucifixion, with the Virgin, St. John, St. Jerome, the Magdalen, and Angels.*

This picture, painted in 1500, in his seventeenth year, calls to mind, more than any other of his pictures, the works of his master. The heads are deep in feeling, the colour warm and clear, the drawing in some parts not perfect. Fesch collection.—*Waagen*, vol. ii. p. 232.

134 .. —— *Christ's Agony in the Garden.*

Painted 1504, for Guidobaldo, Duke of Urbino; afterwards at Rome, in the Palazzo Gabrielli. Of great intensity in the expression of the Saviour, powerful in colour, and most careful in execution.—*Waagen*, vol. iii. p. 4.

138 .. —— *The Dead Christ upon the knees of the Virgin, with the Disciples around.*

Painted 1505. A predella picture of the purest religious feeling.—*Waagen*, vol. iii. p. 390.

Of the second, or Florentine, epoch of Raphael, when, improving in knowledge, he quitted the style of Perugino, are the following pictures:—

136 .. —— *The Virgin and Child.*

A very interesting picture, of transition from the first to the second manner, probably painted in 1505. Charming in the expression and composition, and of a very warm and clear colour.—*Waagen*, vol. iii. p. 8.

139 .. —— *The Three Graces.*

Probably painted in 1506, after the antique group in marble in the library of the cathedral at Siena; charming in the expression of the fine heads, and very carefully modelled in a warm and clear tone.—*Waagen*, vol. iv.

141 .. —— *The Virgin and Child.*

From the Casa Nicolini at Florence. Dated 1508, and painted, therefore, quite at the end of this epoch. This picture belongs to a series in which the artist gave himself wholly up to the charm of graceful motives and careful imitation of nature, so that no strictly religious conception is to be sought in them. The modelling of the Child is especially excellent; the colouring rather coolish.—*Waagen*, vol. iii. p. 9.

147 .. Raphael and Ridolfo Ghirlandajo. *The Virgin, ascending from her tomb, drops her girdle to St. Thomas, in presence of St. Philip, St. Francis, and St. Paul.*

The composition of this picture, formerly in the cathedral of Pisa, belongs, I am convinced, entirely to Raphael, but in the execution I can recognise his hand only in the St. Thomas, St. Francis, and some cherubs. He probably left the picture unfinished, in the same way as the Madonna del Baldachino in the Pitti palace, to which it bears much resemblance, when in the year 1508 he left Florence for Rome. In the other parts I recognise the hand of his friend Ridolfo Ghirlandajo, who on his departure finished another of his pictures.

Of the third, or Roman epoch of Raphael, the Exhibition can only boast of the remains of one original picture.

133 .. —— *The Virgin and Child.*

It is only the fine composition which shows his manner during the first period of his residence at Rome. Over-cleaning and bad restorations prevent any judgment being formed on the details.—*Waagen*, vol. ii. p. 76. Orleans collection.

148 .. —— *The Holy Family—*

A copy, by Giulio Romano, of the famous picture at Madrid called "La Perla,"—is, after the preceding picture, the best calculated to convey an idea of the later time of Raphael.

158 .. —— *Joanna of Aragon.*

A fine old copy from the picture in the Louvre.—*Waagen*, vol. iii. p. 213.

130 .. Pinturicchio. *The Virgin and Child.*

Beautiful in composition, and delicate and noble in feeling, but over-cleaned.—*Waagen*, vol. iv.

132 .. Francesco Francia. *The Baptism.*

An excellent picture of his earlier time; very warm in the colour.

135 .. GIOVANNI PEDRINI. *The Virgin, with the Child and St. John.*

A good picture of this little-known pupil of Leonardo, attributed here to the master.—*Waagen*, vol. iv.

143 .. ANTONIO BELTRAFFIO. *St. Sebastian.*

A remarkably fine specimen of this rare pupil of Leonardo da Vinci. Erroneously ascribed to his master.—*Waagen*, vol. iv.

144 .. LEONARDO DA VINCI. *The head of "la Vierge aux Rochers."*

A study of refined feeling.—*Waagen*, vol. ii. p. 194.

161 .. SEBASTIAN DEL PIOMBO. *The Virgin with the Child, St. John, the donor, and St. Joseph.*

A first-rate picture by this great and rare master, in which the spirit of Michael Angelo and his own style as a pupil of Giorgione are united in the happiest way.—*Waagen*, vol. ii. p. 175.

ANDREA DEL SARTO.

This great painter is not sufficiently represented in the Exhibition, except by a picture in the Hertford collection, No. 56.

162 .. —— *Joseph discovering himself to his Brethren.*

A predella picture, very spirited in composition and with free and graceful motives. Of the later period of the master.—*Waagen*, vol. iii. p. 11.

162, 164 .. —— *Two Companion Pieces of a Legend.*

Very much in the style of the foregoing.—*Waagen*, vol. iii. p. 12.

CORREGGIO.

This master, the greatest of the Lombard school, is not sufficiently represented in the Exhibition.

165 .. —— *The Magdalen.*

In delicacy of modelling, transparency and tenderness of colour, and melting softness of execution, fine, but not equal to the famous picture at Dresden, from which it differs in the minute details of the landscape.—*Waagen*, vol. ii. p. 234.

166 .. CORREGGIO. *Heads of Angels.*

167 Very beautiful and poetical, and of the greatest charm in the chiaroscuro as a specimen of fresco-painting, showing the rarest delicacy and freedom in the use of the brush.—*Waagen*, vol. ii. p. 233.

174 .. ANDREA DEL SARTO. *His own Portrait.*

Of very noble and animated conception, wonderfully attractive expression, fine drawing, and very soft execution. —*Waagen*, vol. iii. p. 11.

175 .. GAUDENZIO FERRARI. *The Visitation.*

Fine in the expression of the heads, and very carefully finished in a silvery tone.

192 .. ANGELO BRONZINO. *Portrait of Cosmo I., Grand Duke of Tuscany.*

True in conception, and very carefully finished.

181 .. —— *Portrait of the same.*

A masterpiece, combining the same qualities with uncommon power in the colour.—*Waagen*, vol. ii. p. 195.

186 .. MARCELLO VENUSTI. *The Scourging of Christ.*

An excellent copy, by this pupil of Michael Angelo, of the famous fresco by Sebastian del Piombo in St. Pietro in Montorio at Rome.—*Waagen*, vol. iii. p. 188.

188 .. PIERINO DEL VAGA. *The Nativity.* Dated 1534.

A work of great power in the colour and beauty in the heads.

191 .. MAZZOLINO DA FERRARA. *The Circumcision.*

Fine in the composition, warm in the colour, careful in the execution.

199 .. PIERINO DEL VAGA. *Portrait of Cardinal Pole.*

The character is strongly conceived, the colour glowing. —*Waagen*, vol. iii. p. 455.

204 .. BERNARDINO LUINI. *The Marriage of St. Catherine.*

Fine in the character of the heads, and carefully finished. —*Waagen*, vol. iv.

209 .. BERNARDINO LUINI. *St. Catherine and Angels.*

In sentiment, beauty of form, masterly modelling, and depth and harmony of colour, one of his best works.

235 .. GAUDENZIO FERRARI. *The Virgin, the Child, and Angels.*

Well balanced in the composition, noble in the feeling of the heads, tender and clear in the colour, careful in the treatment.—*Waagen*, vol. ii. p. 196.

249 .. SEBASTIAN DEL PIOMBO. *Female Portrait.*

Nobly conceived and very harmonious in its subdued tone. —*Waagen*, vol. iv.

252 .. GIORGIONE. *The Daughter of Herodias with the head of St. John.*

Noble and fine in sentiment, tender and harmonious in colour, masterly in treatment.

253 .. PALMA VECCHIO. *An idyllic subject.*

In close imitation of his master, Giorgione, and very attractive, but too feeble in the drawing for him.

TITIAN.

This great master, considering the number of his works in Great Britain, is not sufficiently represented in the Exhibition.

256 .. —— *A Male Portrait, but not that of Alessandro de' Medici.*

Noble in conception, and of masterly execution in a subdued golden tone.—*Waagen*, vol. ii. p. 357.

257 .. —— *A Male Portrait, but not that of Ariosto.*

A duplicate of the picture from the Manfrini collection, but very fine.

259 .. —— *The Rape of Europa.*

The action of Europa is very animated, the landscape very poetical, the colouring very warm and clear; the treatment, equally broad and spirited, indicates the later time of the master.—*Waagen*, vol. iii. p. 18. From the Orleans collection.

261 .. TITIAN. *The Magdalen.*

Of the many repetitions of this subject by the master, this picture is one of the finest. The sentiment is noble, the colour very warm, the execution spirited.

262 .. —— *The Rape of Proserpine.*

A spirited sketch.

263 .. —— *Portrait of a Girl.*

Charming in the sentiment, of a subdued but harmonious colour.

277 .. —— *Portrait of his Daughter, called "La Cassette du Titien."*

Very lively in the motive, powerful but not very harmonious in the colouring. Orleans Gallery.

279 .. —— *Sketch for the picture at Madrid called "La Gloria di Tiziano."*

The composition is not happy, but the painting throughout excellent.

281 .. —— *Philip II. of Spain.*

Of fine conception, and very carefully painted, in a light and clear golden tone.—*Waagen*, vol. iv.

289 .. —— *A Landscape.*

Grand and poetic in the scenery, very spirited in the execution.

274 .. TINTORETTO. *The Muses.*

Deficient in arrangement, but of great power of colouring and careful in execution.—*Waagen*, vol. ii. p. 359.

283 .. —— *Sketch of the Miracle of St. Marc.*

Very spirited and powerful in tone.

285-288 .. PAOLO VERONESE. *Four allegorical subjects.*

For keeping, drawing, and masterly painting, these pictures may be placed amongst his best works; the subjects are of little interest. Orleans collection.—*Waagen*, vol. iii. p. 20.

290 .. PARIS BORDONE. *A Female Figure.*

Displays all the warmth and clearness peculiar to this master.

293 .. BONIFAZIO. *The Virgin, with the Child and Saints.*

An excellent specimen of this pupil of Titian.

PAOLO VERONESE. *Nymph extracting a thorn.*

The motive is happy, and the colour clear and golden.

300 .. TINTORETTO. *Portrait of a Senator.*

Of uncommon truth, and displaying the greatest warmth and clearness of his colour.

301 .. TITIAN. *A Riposo.*

An excellent picture of his earlier time, carefully painted in the clearest, fullest golden tone. Orleans collection. —*Waagen*, vol. ii. p. 197.

304 .. PAOLO VERONESE. *Rebecca at the Well.*

Graceful in the motive of Rebecca, and of excellent keeping: in his silvery tone.

312 .. TINTORETTO. *Two Landscapes.*

Extremely poetical, great effect being attained by the warmth of light, and very carefully painted.— *Waagen*, vol. iii. p. 320.

314 .. —— *Esther before Ahasuerus.*

A masterpiece. Very dramatic in conception, the heads full of meaning, the colour glowing, the execution solid.—*Waagen*, vol. ii. p. 359.

THE SCHOOL OF THE ECLECTICS, and Contemporary Masters in Italy,

From the end of the 16th to the end of the 17th Century.

Many painters of this period belong to a school called "the Eclectic," from its endeavour to combine with the

study of nature and of antique sculpture all the various qualities of the great masters who preceded it in the 16th century.

310 .. ANNIBALE CARRACCI. *The Three Maries.*

From its profound and noble feeling, its fine drawing, and its rare warmth and clearness of colour, this picture is well worthy of the great renown of the painter. Orleans collection.—*Waagen*, vol. iii. p. 324.

311 .. GUIDO RENI. *The Assumption of the Virgin.*

More intense in feeling than usual in pictures by this master; the modelling delicate, the keeping excellent. —*Waagen*, vol. iii. p. 190.

325 .. LODOVICO CARRACCI. *The Virgin and Child adored by Saints.*

One of his most pleasing pictures, in imitation of Correggio.

330 .. ALBANI. *A Riposo.*

Pretty and rich in composition, attractive in the heads, transparent and warm in colour.

334 .. DOMENICHINO. *St. Agnes.*

The head of great beauty, the colour warm and transparent.

337 .. —— *A Landscape.*

Poetical in composition, but dark.

341 .. —— *St. John the Evangelist.*

Elevated, refined, and intense in feeling, and most delicately blended in a warm and harmonious tone of rare clearness.—*Waagen*, vol. iii. p. 324.

338 .. GUIDO RENI. *David and Abigail.*

Fine, but modern in treatment of the subject; highly finished.—*Waagen*, vol. iv.

344 .. —— *Cleopatra and the Asp.*

Beautiful in the forms, and of great delicacy of execution.

355 .. CARLO DOLCI. *The Virgin with the Child, as a small picture, adored by Saints.*

One of the largest pictures known by him, and of great delicacy of execution.—*Waagen*, vol. iii. p. 20.

365 .. GUERCINO. *Lot and his Daughters.*

A very clear and careful picture of his latest manner.—*Waagen*, vol. iv.

373 .. —— *The Virgin and Child worshipped by Saints.*

A good specimen of his manner, which is effective by the contrast of warm lights with dark shadows.—ii. p. 180.

THE SCHOOLS OF THE NETHERLANDS & GERMANY.

15th and 16th Centuries.

375 .. *The Adoration of the Lamb.*

A copy of the renowned masterpiece of Hubert and John van Eyck, the great founders of Realistic* art in the Netherlands. Important for the composition.

378 .. ROGER VAN DER WEYDEN THE YOUNGER. *The Entombment.*

Remarkable for the expression of deep grief, and powerful in colour.

379 .. MASTER OF THE LYVERSBERG PASSION AT COLOGNE. *The Presentation in the Temple.*

Displaying great truth in the heads, and great clearness in the colour.

380 .. STEPHEN LOTHENER, called MEISTER STEPHAN, the painter of the famous "cathedral picture" at Cologne.

The character of the heads shows a pure taste, the drapery is soft, and the colours harmonious.

* *Realistic*, a term in art applied to those painters who adhere as closely as possible in every respect to their models in nature.

382 .. School of Cologne, about 1400. *A Triptych, with several subjects from Scripture, and Legends.*

Very fine in the conception, in the heads, and in the execution.—*Waagen*, vol. iv.

384 .. John van Eyck. *The Virgin and Child.*

Excellent in the colour, and masterly in the execution, but not successful in the heads. Early time of the master. —*Waagen*, vol. iv.

386 .. Mathias Grunewald. *An Altarpiece; the Virgin, the Child, and Saints.*

True and fine in the sentiment of the heads, of great power in the colours, and very carefully finished.—*Waagen*, vol. iv.

387 .. Rogier van der Weyden the Younger. *Ecce Homo.*

Remarkable for the expression of intense suffering, and warm and transparent in the colours.

388 .. —— *Ecce Homo.*

Of the same merits.

389 .. —— *Mater Dolorosa.*

Pendant of No. 387. Shows noble and earnest feeling.

Hans Memling.

This great master combines a pure and deep feeling with a tender clear colour in the flesh, a very powerful colour in the draperies with a masterly miniature-like execution.

393 .. —— *Wings of an Altar; the Donors, with their Patron*
403 *Saints.*

397 .. —— *A Triptych; the Lamentation over the dead body of our Saviour. St. James of Compostella, St. Christopher.*

Very finely painted; about 1486.—*Waagen*, vol. iv.

398 .. —— *St. Sebastian.*

Of the latest time of the master.—*Waagen*, vol. iv.

399 .. Hans Memling. *A Diptych; Jeanne de France, and the Crucifixion.*

A fine specimen of the earlier time of the master.—*Waagen*, vol. iv.

400 .. —— *A Portrait.*

Very fine, but as a work of Memling doubtful.

401 .. —— *The Wing of a Triptych; St. John the Baptist, the Donor, and St. George.*

First-rate miniature in oil.

402 .. —— *Virgin and Child.*

An excellent picture of his later time; about 1487.—*Waagen*, vol. iv.

407 .. Rogier van der Weyden the Younger. *The Deposition.*

Earlier time of the master; the expression of affliction very true, the colour very glowing.—*Waagen*, vol. iv.

412 .. —— *A Triptych; the Descent from the Cross.*

Very pathetic; of the earlier time of the master.

414 .. Goswyn van der Weyden. *The Coronation of the Virgin.*

Of great individuality in the heads, and masterly in the treatment, but cold in the colour of the flesh.—*Waagen*, vol. iv.

415 .. *Adoration of the Kings.*

By an unknown but excellent master, about 1490–1500. Of a deep sentiment, fine feeling for beauty, very harmonious, in a cool subdued colour, and careful in the execution.

421 .. Martin Schongauer. *Pilate and the Jews.*

Full of true sentiment in the heads; of the earlier time of the master.

422 .. Lucas van Leyden. *Men and Women playing at Cards.*

Very truthful in the heads and very clever in the execution. Pictures by this master are very rare.

JAN MABUSE.

In his first style an excellent master of the school of the van Eycks. Fine in the feeling, sometimes of great power in the colour, and masterly execution.

429 .. —— *Legend of a Count of Toulouse.*

Very true in the expression, but now very faded.

433 .. —— *Wings of an Altarpiece, with Portraits and Patron*
434 *Saints.*

Very clever.

430 .. *The Descent from the Cross.*

An excellent work by the master of No. 415.

434 .. LATTANZIO GAMBARA, a master of the town of Brescia in Lombardy. Fresco-paintings, representing *the Battle between the Centaurs and the Lapithæ, and several Gods and Goddesses.*

Very interesting as large specimens of this manner of painting in Italy in the middle of the 16th century. Some of them at the same time very graceful in the motives and of a fine harmony in the colours.

436 .. MABUSE. *The Adoration of the Kings.*

In every respect the most capital work of the master.

438 .. —— *Portrait of an Ecclesiastic.*

Very true and fine.

437 .. MARTIN SCHONGAUER. *Virgin and Child.*

Fine in the expression of the head of the Virgin, and carefully finished.

441 .. A COLOGNE MASTER. *SS. Peter and Dorothea.*

Very clear in the colours, and of a great refinement in the modelling.

443 .. QUENTYN MESSYS. *The Misers.*

This renowned picture is of uncommon power in the characteristic of the heads, and of a very warm but rather heavy colour, betraying more the hand of his son, John Messys.

448 .. QUENTYN MESSYS. *The Virgin and Child.*

Of his earlier time; very warm in the colour, and well modelled.—*Waagen*, vol. iv.

451 .. —— *Head of the Weeping Virgin.*

Of his later time; of a very tender and true feeling, and very harmonious in a subdued tone.—*Waagen*, vol. iv.

449 .. BY THE MASTER OF NO. 415. *The Lamentation over the dead body of our Saviour.*

Of very noble and fine feeling.

450 .. HANS MEMLING. *St. Christopher.*

A first-rate miniature in oil, repetition of a picture in the Pinacothek at Munich.—*Waagen*, vol. iv.

461 .. JEAN CLOUET. *Portrait of Francis I.*

Of great truth and careful finishing.

462 .. ALBERT DURER. *The Portrait of his Father.*

Of very true conception, warm and clear in the colour, very spirited in the execution. From the collection of the famous Earl of Arundel.—*Waagen*, vol. iv.

464 .. HANS SCHAUFFELEIN. *Portrait of the renowned sailor Martin Behaim.*

Very interesting.—*Waagen*, vol. iv.

469 .. HOLBEIN. *The Prodigal Son.*

Full of life and spirit; of his earlier time.—*Waagen*, vol. iii. p. 236.

471 .. —— *King Henry VIII.*

Of uncommon truth, and highly finished.—*Waagen*, vol. iii. p. 215.

489 .. —— *Dr. Stokesly.*

Of an admirable conception, masterly modelling, and an unusual softness.—*Waagen*, vol. ii. p. 431.

492 .. GEORGE PENZ. *Portrait of Erasmus.*

A masterly copy of Holbein.—*Waagen*, vol. ii. p. 430.

493 .. By the Master of No. 415. *The Root of Jesse.*

Fine in the heads, very delicate in the colour, carefully executed.— *Waagen*, vol. iv.

496 .. Sir Antonio More. *The Earl of Essex.*

Full of life, and masterly in the careful execution.— *Waagen*, vol. iv.

497 .. Joachim Patenier. *The Crucifixion.*

Of a true sentiment, fine taste in the draperies, and very clever in the execution of the landscape.

500 .. Sir Antonio More. *Portrait of a Gentleman*, but not Francis Drake.

Clever.

503 .. —— *Queen Mary.*

The best portrait of this queen known to me.

512 .. —— *Philip II., King of Spain.*

Very true.

513 .. —— *His own Portrait.*

Excellent.

508 .. Luis de Morales. *The Bemoaning of the body of our Saviour.*

An uncommonly good specimen of this rare Spanish master ; true and fine in the expression of sorrow, and very carefully executed. Soult collection.

509 .. Guillem Stretes. *Edward VI.*

Very interesting, as an instance of a clever English painter of the time of Holbein.

510 .. Jean Clouet (better known as Janet). *Marguerite de Valois.*

Of a fine conception, and a delicate silvery tone.— *Waagen*, vol. iii. p. 236.

511 .. Joost van Cleef. *His own Portrait.*

True and fine in the conception, warm in the colour, masterly in the execution.

NETHERLANDISH, GERMAN, FRENCH, AND SPANISH SCHOOLS,

Of the 17th and 18th Centuries.

533 .. TENIERS. *A Guard Room.*

An uncommonly good specimen of this very favourite subject of his.

RUBENS.

Of this head master of this epoch of the Flemish schools the Exhibition possesses many very fine specimens. I must restrict myself to mentioning some of the most characteristic.

536 .. —— *The Tribute Money.*

A picture of his grandest style. Collection of the King of Holland.

537 .. —— *John Malderus.*

A first-rate portrait.

540 .. —— *Children blowing Soap-bubbles.*

Of wonderful charm of nature, and a transparent golden tone.

544 .. —— *Landscape.*

Of a deep feeling for nature, and very warm in the effect of an evening sun.— *Waagen*, vol. iv.

549 .. —— *Diana departing for the Chase.*

A very spirited composition, of an astonishing brightness and transparency of colour.— *Waagen*, vol. ii. p. 182.

550 .. —— *His own Portrait.*

Of very lively conception, warm and clear colour, and careful finishing.— *Waagen*, vol. ii. p. 435.

551 .. —— *Portrait of his first Wife.*

Animated in the expression, clear and blooming, but more subdued in the flesh-colour than common, and highly finished.— *Waagen*, vol. ii. p. 435.

558 .. RUBENS. *Sketches from the Life of Achilles.*

563 Full of spirit.— *Waagen*, vol. iv.

566 .. —— *Sketch for his "Erection of the Cross,"* in the Cathedral of Antwerp.

Very powerful in the effect, and very spirited in the execution.

569 .. —— *St. Martin dividing his Cloak.*

Of astonishing energy of character, and of luminous warm colouring.— *Waagen*, vol. ii. p. 435.

574 .. —— *Landscape.*

A rare union of feeling for nature and poetry pervades this charming work of art.

575 .. —— *David, with the Elders of Israel, presenting Thank-offering.*

In every respect one of the most beautiful sketches of the master I know.— *Waagen*, vol. iii. p. 458.

579 .. —— *Queen Tomyris and the Head of Cyrus.*

A capital picture, of great effect, and very powerful in the warm colours. Orleans collection.— *Waagen*, vol. iii. p. 23.

573 .. FRANS SNYDERS. *Boar Hunt.*

One of the finest pictures of the master.

VANDYCK.

The number of pictures by this great master here is so great that I can only mention some of the most interesting.

595 .. —— *The Magdalen.*

Of deep feeling, and masterly and careful execution, in a true and transparent colour. Collection of the King of Holland.

598 .. NICOLAS POUSSIN. *Triumph of Bacchus.*

The most important picture here by this greatest master of the French school. Rich in the composition, of graceful motives, characteristic in the forms, clear in the colours, and carefully finished.— *Waagen*, vol. iv.

600 .. NICOLAS POUSSIN. *Landscape, with Orpheus and Eurydice.*

First-rate in the grandeur of composition, very fine in the keeping.—*Waagen*, vol. iv.

607 .. —— *Landscape, with the Woman of Megara.*

A fine example of his pictures, with buildings in the classic style, and of uncommonly careful execution.

608 .. JACOB JORDAENS. *A Girl with a Parrot.*

Of a rare power in the warm and transparent colour.

611 .. —— *The same subject,*

And of the same quality.

MURILLO.

The number of pictures by this renowned painter here is so great that I can only mention such as struck me in preference.

623 .. —— *Head of the Saviour.*

Of a fine sentiment and harmonious colour.

VELASQUEZ.

With respect to this greatest master in the realistic line in art I must confine myself also to pointing out the most striking of the many pictures I found here.

626 .. —— *The Infant Don Balthazar Carlos.*

Charming in the conception and in the clear colour.

627 .. —— *Shepherds leading a Bull.*

Full of animation, and treated with much spirit.

629 .. MURILLO. *Woman drinking, with a Child.* A Study.

Of the greatest charm of truth, and the finest observation of nature.

631 .. —— *Abraham entertaining the Angels.*

Full of life, of a warm and powerful colour, and careful execution.

632 .. —— *His own Portrait.*

Very truthful in conception and colour. Standish gallery.

635 .. MURILLO. *St. Joseph embracing the Infant Saviour.*

Fine in the conception, and of a spirited execution, in a golden tone.

637 .. —— *The Virgin, with the Saviour and St. John.*

Decidedly realistic, but very lively, and carefully modelled in a powerful tone.— *Waagen*, vol. iv.

639 .. —— *Holy Family.*

Of a fine feeling and very careful execution.— *Waagen*, vol. iv.

640 .. —— *His own Portrait.*

Of a striking truth in form and colour, and masterly modelling.

641 .. —— *The Virgin in Glory.*

Of the many representations of this subject by Murillo this is one of the most successful. The conception is very noble, the proportions slender, the effect, in a silvery tone, very fine, the execution throughout very careful.— *Waagen*, vol. iv.

642 .. —— *The Virgin and Child.*

Very attractive, and of rare clearness in the warm golden tone.— *Waagen*, vol. iv.

647 .. —— *The Good Shepherd.*

Very tender in sentiment and in keeping.

VANDYCK. *The dead Saviour.*

Good in conception, true in sentiment, and excellent in keeping.— *Waagen*, vol. iv.

649 .. CLAUDE LORRAINE. *The Parnassus.*

One of the largest pictures of this master; very poetical in feeling, excellent in keeping, and carefully finished.— *Waagen*, vol. iv.

650 .. —— *Poetical Landscape.*

This picture, of the earlier time of the master, possesses in a high degree the charm peculiar to him.

651 .. —— *Oval Landscape.*

Small, but very fine and harmonious.

653 .. VANDYCK. *Rinaldo and Armida.*

Fine in keeping, and carefully finished.—*Waagen*, vol. iv.

654 .. CLAUDE LORRAINE. *Landscape, with a Riposo,*

I think by the hand of Sassoferrato. Very clear, in a fine silvery tone.—*Waagen*, vol. iv.

655 .. —— *A Seaport.*

Companion to 650, and of the same charm.

REMBRANDT.

This foremost master of the Dutch school of the 17th century is very well represented here. I can mention only the most striking pictures.

656 .. —— *Family Portraits.*

Very true to nature, and executed in a bright, clear, golden tone.—*Waagen*, vol. ii. p. 115.

660 .. VANDYCK. *Three Children.*

Very happy in the composition, very warm in the whole effect, and careful in its spirited execution. A first-rate specimen of his Genoese manner.—*Waagen*, vol. ii. p. 84.

661 .. —— *Charles I.* Dated 1637.

One of the finest examples of the numerous portraits of this king by Vandyck.

662 .. —— *The Painter Snyders.*

Fine in sentiment, careful in drawing, and very spirited in execution. A first-rate specimen of his Flemish manner.

663 .. —— *The Wife of Snyders.*

Nearly of the same merit.

665 .. FERDINAND BOL. *A Man and his Wife.*

In truth, power, and transparency of the colours one of the *chefs-d'œuvre* of the master.

667 .. VANDYCK. *Thomas Killigrew and Thomas Carew, Poets.* Dated 1638.

Very easy in the composition, fine in sentiment, and very harmonious in a warm but subdued tone. A fine specimen of his English manner.—*Waagen*, vol. ii. p. 427.

675 .. REMBRANDT. *The Preaching of St. John.*

Very clever in its rich composition. The heads full of expression. Altogether one of his finest works.—*Waagen*, vol. ii. p. 237.

677 .. —— *An Old Woman.*

Of a truth and transparency in the deep golden tone, even rare with this master.—*Waagen*, vol. iv.

681 .. FRANK HALS. *Portrait of a Man.*

A first-rate picture by this spirited master.

683 .. VANDYCK. *Children of Charles I.*

The children and the dogs are painted with great truth; the accessories rather slightly treated.

684 .. REMBRANDT. *Head of an Old Man.*

Of uncommon power and clearness in the chiaroscuro.

685 .. —— *His own Portrait.*

Of very delicate modelling, in a subdued light golden tone.

687 .. —— *Jacob's Dream.*

Full of life, and glowing in colour.

691 .. SOLOMON DE KONING. *Daniel before Nebuchadnezzar.*

The best picture I know by this master. The heads of great truth, the execution very careful.—*Waagen*, vol. iii. p. 391.

694 .. REMBRANDT. *Female Portrait.*

Very animated in conception, masterly in the modelling, true and clear in the colouring.

*698 .. —— *Large Landscape.*

Of a poetical melancholy, very deep and clear in the chiaroscuro, large and spirited in the management of the brush.—*Waagen*, vol. iv.

702 .. J. RUYSDAEL. *A Waterfall.*

A first-rate picture. Combines with the execution of a great many details an excellent keeping, rarely met with in pictures on so large a scale by this master.

* Look at the pictures 698-722 in the hours before noon.

703 .. PHILIP DE KONINCK. *An extensive View.* Dated 1653.

One of the finest specimens of this pupil of Rembrandt. Of great truth, and powerful in its warm colour.

706 .. J. RUYSDAEL. *A Stormy Sea.*

Masterly.

708 .. —— *View of Bentheim Castle.*

Of the views by this master, I think this, in size, keeping, and the masterly execution of an immense number of details, the finest he ever painted.—*Waagen*, vol. iv.

710 .. ALBERT CUYP. *View of Nymwegen on the Rhine.*

A first-rate picture. Wonderful in the universal clearness of the morning light, and very solid in the masterly painting.—*Waagen*, vol. iii. p. 466.

711 .. J. RUYSDAEL. *A large Landscape.*

In every respect—composition, keeping, purest feeling for nature, clearness of tone, and masterly treatment—a capital work.—*Waagen*, vol. iii. p. 50.

712 .. ALBERT CUYP. *A Landscape—Evening.*

Wonderful in the warm vaporous tone, and of very careful execution in a solid body of colour.

715 .. BARTHOLOMEW VAN DER HELST. *Eight Figures in a Landscape.*

Of great animation in the heads, of very warm and clear colouring, in an excellent body of colour.—*Waagen*, vol. ii. p. 115.

716 .. ARTUS VAN DER NEER. *A Woody Landscape by Moonlight.*

Very fine and deep in the chiaroscuro.

718 .. JAN BOTH. *An Evening Scene.*

Fine in composition, clear and warm in colour, and solid and careful in execution.—*Waagen*, vol. iv.

721 .. CUYP. *The Ferry Boat.*

Very fine in keeping, delicate in execution.

722 .. MINDERHOUT HOBBEMA. *A large Landscape.*

The masterpiece of the painter. Highly striking for truth of nature, for delicacy of aërial perspective, and masterly lightness of execution. Dated 1663.—*Waagen*, vol. ii. p. 251.

727 .. VELASQUEZ. *The Admiral Adrian Pulido Pareja.*

Very spirited in conception, of great energy in the warm colour, and masterly in treatment.—*Waagen*, vol. iv.

728 .. —— *Philip IV. of Spain.*

Fine; the keeping in a more silvery tone.

730 .. ADRIAN VAN OSTADE. *The Musical Party.* Dated 1656.

Very warm and clear in the chiaroscuro, and of masterly execution.—*Waagen*, vol. ii. p. 13.

736 .. VANDYCK. *Charles I. on Horseback.*

One of the finest of his equestrian pictures. Noble in conception, warm and clear in colour, and excellent in keeping.—*Waagen*, vol. ii. p. 429.

738 .. VELASQUEZ. *The first Queen of Philip IV.*

Very clear in tone, and uncommonly careful in execution.

741 .. JAN VAN DER HEYDEN. *View of a Dutch House, with Figures by* ADRIAN VAN DE VELDE.

Very clear, and, although very minute in execution, not as stiff as usual.—*Waagen*, vol. ii. p. 22.

754 .. WILLEM VAN DE VELDE. *A Sea-piece.*

Very fine.—*Waagen*, vol. iv.

761 .. HOBBEMA. *Landscape.*

In composition, effect, and execution first-rate.—*Waagen*, vol. iv.

764 .. ALBERT CUYP. *Man holding a Horse.*

Painted in the brightest light, extremely clear, and with a full body.

766 .. RUYSDAEL. *A Storm.*

A masterpiece.

767 .. HOBBEMA. *Landscape.*

Approaching in every respect No. 722, and painted in the same year, 1663.

773 .. ADRIAN VAN DE VELDE. *The Ferry-Boat.*

One of his largest and finest pictures; warm, clear, and yet harmonious.—*Waagen*, vol. iv.

775 .. SALVATOR ROSA.

Belonging, like Nos. 776, 777, to the number of his clear and poetical pictures.—*Waagen*, ii. p. 420; iii. p. 15.

780 .. VELASQUEZ. *Portrait of a Nobleman.*

Worthy in conception, and of masterly execution in a warm tone.

787 .. —— *Venus.*

Quite in the realistic style, but modelled after nature in a masterly manner; very true colour.

819 .. CLAUDE LORRAINE. *A Sea-Coast.*

Very warm and clear, and executed with a solid body of colour.—*Waagen*, ii. p. 177.

823- .. CANALETTO.
831

A series of first-rate pictures.

842 .. REMBRANDT. *The Entrance to the Sepulchre.* Dated 1638.

Of very remarkable originality, uniting great power in the colour, and very carefully executed.—*Waagen*, vol. ii. p. 5.

844 .. —— *A Plain traversed by a River.*

A little gem. Warm in effect, and uncommonly careful in execution.—*Waagen*, vol. ii. p. 115.

845 .. HOBBEMA. *Landscape.*

Very attractive in the composition, and very spirited in the treatment.—*Waagen*, vol. iv.

882 .. BACKHUYSEN. *A Boat taking in a Cargo.*

Very delicate in touch, of great clearness and warmth of the tone.—*Waagen*, vol. ii. p. 123.

923 .. Alonso Cano. *Adam and Eve.*

Very clever, quite in the realistic style.

933 .. Jan Steen. *The Musician and his Audience.*

Displays a fine observation of nature in the heads, full of humour, wonderful in the power and clearness of its warm tone, and very solidly and carefully executed. —*Waagen*, vol. iv.

935 .. —— *The Village School.*

Of great variety in the motives, excellent in the chiaroscuro, deep and juicy in the golden tones.—*Waagen*, vol. ii. p. 45.

936 .. —— *Merrymaking.* Dated 1663.

Rich in humorous ideas, full of life, and clear in the colouring.—*Waagen*, vol. ii. p. 118.

938 .. Wouvermans. *A Horse Fair.*

In every respect an excellent picture, of the second manner of the master.—*Waagen*, vol. iv.

943 .. Jan van Huysum. *A large Flower-piece.*

Bright and sunny in the effect, and fine in the details.

946 .. Pieter de Hooge. *A Mother Nursing.*

For power and transparency of colour excellent.—*Waagen*, vol. ii. p. 227.

950 .. —— *Figures in a Room of a House.*

The effect of the sunlight is very well expressed.—*Waagen*, vol. iii. p. 222.

953 .. —— *Ninepin-Players in a Garden.*

Unusually dramatic in composition, and very carefully finished.

954 .. Ruysdael. *Trees, with a gleam of Sun.*

Of uncommon freshness and energy in the effect and in the execution, and of the finest sentiment.—*Waagen*, vol. iv.

955 .. Aldert van Everdingen. *A Norwegian Scene.*

In size, composition, power of colour, and masterly treatment, a first-rate picture by this master.

957 .. Ruysdael. *A Watermill.*

An ezcellent work of art.

958 .. RUYSDAEL. *A View of the Y.*

A first-rate picture in this line by the painter. Powerful in effect, very true in the water and in the sky, and carefully finished.—*Waagen*, vol. ii. p. 452.

959 .. GREUZE. *A Girl's Head.*

Charming.

960 .. —— *Girl with a Dove.*

Very attractive for conception, delicacy of the subdued tone, and careful execution.—*Waagen*, vol. ii. p. 199.

961 .. —— *Girl with a Lapdog.*

Happy in the motive, powerful in colour, and very carefully executed. One of his *chefs-d'œuvre*.—*Waagen*, vol. ii. p. 453.

963 .. GASPAR POUSSIN. *A View of the Campagna.*

His poetical feeling is here combined with a warm light, and an unusual transparency, power, and freshness.

967 .. WILLIAM VAN DE VELDE. *A Calm.*

Of great delicacy.

968 .. GONZALES COQUES. *Mynheer Verhelst with his Family.*

In composition, refinement, delicacy, clearness of colouring, and delicacy of execution, a first-rate picture.

971 .. KAREL DUJARDIN. "*Le Manège.*" Dated 1654.

A masterpiece. Of a delicate silvery effect, great truth of detail, and tender execution.—*Waagen*, vol. ii. p. 186.

975 .. RUYSDAEL. *A Landscape.*

In the feeling for the melancholy in nature, in keeping, and masterly execution, a first-rate picture; but placed too high.

978 .. KAREL DUJARDIN. *Cows in a Meadow.*

Of great effect and remarkable clearness.—*Waagen*, vol. ii. p. 18.

979 .. BERGHEM. *Landscape, with Cattle.*

In composition, warmth and transparency of tone, and fine gradation in the masses of light, a first-rate picture.—*Waagen*, vol. ii. p. 452.

980 .. WOUVERMANS. *"Le Coup de Pistolet."*

In composition and delicacy of touch one of his finest works.—*Waagen*, vol. ii. p. 18.

981 .. —— *Skirmish of Cavalry.*

Very happy and dramatic in the composition, of great power in the effect, and executed with great spirit.

983 .. TENIERS. *A Guard-Room.*

Excellent in the keeping, solid and masterly in the execution.

986 .. WOUVERMANS. *A Cart with a grey Horse.*

Of the finest quality.

988 .. —— *"La Course au Hareng."*

Very animated in the motives, and highly delicate in the execution. First-rate.—*Waagen*, vol. ii. p. 202.

989 .. —— *A Cavalry Charge.*

For animation, spirited and broad treatment, one of his masterpieces in his second manner.—*Waagen*, vol. ii. p. 47.

990 .. RUYSDAEL. *Landscape, with Figures by* ADRIAN VAN DE VELDE.

A very true expression of a rainy day.—*Waagen*, vol. ii. p. 228.

991 .. BERGHEM. *Landscape, with Peasants and Cattle.* Dated 1655.

Quite a gem. Bright and clear in a subdued tone, very fine in the aërial perspective, and of a light and spirited touch.—*Waagen*, vol. ii. p. 16.

992 .. —— *A Landscape, with a Shepherd and his Flock.*

A wonder of fresh and transparent colouring, and precise and clever execution.—*Waagen*, vol. ii. p. 200.

993 .. ANTOINE WATTEAU. *"Fête Champêtre."*

A first-rate specimen of the master.

996 .. PAUL POTTER. *Horses and Figures in a Stable, other Horses in the foreground.* Dated 1647.

In impasto, warmth and power of colouring, of the first quality.—*Waagen*, vol. ii. p. 120.

997 .. PAUL POTTER. *Scene before the front of a Stable.*

Uncommonly dramatic in composition, of great power in colouring, and executed in a very masterly manner in a solid body of colour.— *Waagen*, vol. ii. p. 15.

998 .. —— *Two Cows and a Bull.*

In truth, modelling, keeping, and minute but broad execution, one of his greatest masterpieces.— *Waagen*, vol. iv.

999 .. BERGHEM. *Head of a Cow.*

Of striking truth, warm and clear in colour, and masterly in execution.

1003 .. ADRIAN VAN DE VELDE. *A Landscape, with Cattle.* Dated 1659.

A masterpiece. Fine in its feeling of repose and coolness, very clear in the colouring, and delicate in execution.— *Waagen*, vol. ii. p. 16.

1004 .. GONZALES COQUES AND ARTOIS. *A Picnic.*

Happy in composition, very clear in colour, and very careful in its spirited execution.— *Waagen*, vol. iv.

1007 .. PAUL POTTER. *Two Horses, a Peasant, and a Dog.* Dated 1653.

The modelling careful, and the tone warm.— *Waagen*, vol. ii. p. 289.

1009, 1010 .. JAN VAN HUYSUM. *Flowers and Fruits.*

Very sunny in the general tone, very fine in execution.— *Waagen*, vol. ii. p. 203.

1011 .. ISAAC VAN OSTADE. *Travellers halting at an Inn.*

In size, composition, and warmth of tone, one of his most capital pictures.

1013 .. BONAVENTURA PETERS. *A Storm.*

Very poetical, and approaching more than usual in execution the greatest masters in this line.

1020 .. ADRIAN VAN OSTADE. *Skittle-Players.*

Very golden and transparent in tone, and very spirited in execution.

1021 .. TENIERS. *Four Boors at a Table.*

A first-rate picture. Light and clear, but warm in the tone, most delicate and spirited in the touch.—*Waagen*, vol. ii. p 11.

1024 .. EGIDIUS VAN TILBORG. *A Party of Country People.*

In size, composition, and clever execution one of his most important pictures.

1027 .. BERGHEM. *A Winter Scene.* Dated 1652.

Of great truth and masterly execution.

1028 .. TENIERS. *The Interior of a Cabaret.*

Very clear in colour, of excellent keeping, and free and spirited in the touch.

1033 .. CUYP. *A Frost Scene.*

Quite a masterpiece in this line. Very clear and bright in effect, interesting in the details, and executed in an excellent body of colour.

1040, 1041 .. CORNELIS POELEMBURG. *The Portraits of himself and his Wife.*

Of fine feeling and the greatest delicacy of execution.

1042 .. ADRIAN BROUWER. *Two Boors quarrelling.*

A little gem. Full of energy in the heads and actions, delicately and harmoniously broken in the colours, soft and masterly in the touch.

1043 .. REMBRANDT. *The Holy Family.*

Represented quite as a Dutch family, but of great power in the colour, and very spirited in treatment.

1045 .. GERARD DOW. *A Girl and a Boy.*

A picture of the first class. More dramatic and of more feeling than usual, and very delicate in the execution of all objects.

1047 .. ADRIAN VAN OSTADE. *Peasants after Dinner.* Dated 1661.

Very sunny, and as harmonious as it is transparent and powerful in colour.

1049 .. GERARD TERBURG. *"Conseil Paternel."*

For size, interest of composition, delicacy of execution, a first-rate picture by him.—*Waagen*, vol. ii. p. 43.

1050 .. NICOLAS MAES. *Lacemaker and Child.*

The quiet and privacy of home is finely represented; painted with astonishing power, and an excellent body of colour. —*Waagen*, vol. ii. p. 421.

1051 .. JAN STEEN. *A School.*

Rich in composition, very animated in the motives, excellent in the chiaroscuro, deep and juicy in the warm tone.—*Waagen*, vol. ii. p. 45.

1053 .. —— *A Merrymaking.*

Full of his rather vulgar humour, and very carefully finished.—*Waagen*, vol. iv.

1054 .. TENIERS. *An old Woman peeling Onions.*

Executed in a masterly manner, and in a humorous but subdued tone.

1056 .. FRANS VAN MIERIS. *A Cavalier and a Woman.* Dated 1659.

The finest picture I know by him in England. Striking in the effect of light, harmonious in the cool tints, tender and masterly in execution.—*Waagen*, vol. ii. p. 289.

1058 .. GASPAR NETSCHER. *A Lady with a Parrot.* Dated 1664.

An excellent work of his best time. Warm and clear in the colouring, most delicate in the finish.—*Waagen*, vol. ii. p. 117.

1059 .. GABRIEL METSU. *The Intruder.*

A *chef-d'œuvre* of his best time. Very expressive in the heads, fine in the aërial perspective, warm and transparent in the colour, spirited in the execution.—*Waagen*, vol. ii. p. 183.

1060 .. PIETER DE HOOGE. *An old Woman and a Child.*

Wonderful in the clearness of the sunny light, and of masterly execution.—*Waagen*, vol. iv.

1066 .. TENIERS. *A Village Festival.*

One of the finest pictures of this kind by him. Full of happily conceived motives, of great transparency, warmth of colouring, and spirited treatment.— *Waagen*, vol. ii. p. 184.

1068 .. —— *A Drinking Party.*

Uncommonly bright and clear in the light, and very spirited in the treatment.— *Waagen*, vol. iv.

1071 .. NICOLAS MAES. *A Girl sewing.*

Shows great truth of feeling, excellent keeping, and clever treatment.— *Waagen*, vol. ii. p. 42.

1074 .. ADRIAN VAN DER WERFF. *Boy and Girl, with a Guinea-pig and a Kitten.*

Of great truth, and very delicate execution. — *Waagen*, vol. ii. p. 9.

1079 .. NICOLAS MAES. *The Listener.* Dated 1656.

Happy in invention, of great truth, and striking in effect. — *Waagen*, vol. ii. p. 421.

CONTRIBUTION OF THE MARQUIS OF HERTFORD.

1 .. MURILLO. *The Adoration of the Shepherds.*

A masterpiece. Happy in composition, warm in feeling, clear in its golden tone, and careful in its masterly execution.

2 .. —— *The Charity of St. Thomas de Villanueva.*

A first-rate picture. The saints are represented with great dignity, the sick and poor with striking truth; at the same time the composition is uncommonly well balanced, and the execution, in a warm tone, is very careful.

5 .. —— *A Holy Family.*

Fine in sentiment, transparent and harmonious in colour, spirited and careful in execution.

6 .. VANDYCK. *Philip Le Roi.* Dated 1630. *His Wife.*
7 Dated 1631.

These pictures have to an uncommon degree all the fine qualities of the master. The conception is of great elegance, the heads very animated, the colours warm and transparent, the execution conscientious.— *Waagen*, vol. ii. p. 157. Collection of the King of Holland.

8 .. —— *Portrait of a Lady.*

Charming in conception, clear and harmonious in colour, careful in execution.

9 .. —— *Portrait of a Gentleman.*

Of animated conception, and executed with great care in his fused Genoese manner.— *Waagen*, vol. iv.

10 .. VELASQUEZ. *Portrait of the Infant Don Balthasar.*

Of a highly animated conception, luminous in the delicate flesh-tones, and of an unusually careful execution.

11 .. —— *Equestrian Portrait of the same Infant.*

Of very animated conception, powerful colouring, and masterly keeping.— *Waagen*, vol. iv.

12 .. —— *Portrait of a Lady with a Fan.*

Full of life, and carefully executed in a very warm golden tone.— *Waagen*, vol. iv.

13 .. —— *Portrait of Don Balthasar.*

The flesh is treated very luminously in a warm tone, and the hair very broadly.— *Waagen*, vol. iv.

14 .. REMBRANDT. *The Unjust Steward.*

The power, warmth, and transparency of the colouring are astonishing, and the treatment is broad and masterly in a most solid impasto.— *Waagen*, vol. iv. Stowe collection.

15 .. —— *Jan Pellicorne and his Son; his Wife and her*
16 *Daughter.*

Astonishingly true to nature, and carried out with the greatest care.— *Waagen*, vol. ii. p. 158. Collection of the King of Holland.

18 .. Sir Joshua Reynolds. *The Strawberry Girl.*

The artless innocence of the expression, the bright golden tone, the masterly treatment, are the charms of this celebrated picture, for which 2100 guineas were paid by the Marquis of Hertford at Mr. Rogers's sale.—*Waagen*, vol. ii. p. 75.

19 .. —— *Nelly O'Brien.*

The head quite in shadow, with a strong reflected sunny light, is treated with exquisite refinement and transparency. The whole is a model of taste and complete mastery of art.

20 .. —— *A little Girl holding a Dog.*

Also of enchanting truth and naïveté of conception, and of a truly sunny effect.—*Waagen*, vol. iv.

21 .. Rubens. *The Rainbow.*

The keeping of this renowned picture, which is of marvellous power and clearness of colour, is admirable, and the execution of all the details broad and spirited.—*Waagen*, vol. iii. p. 434. Once in the Balbi Palace at Genoa.

22 .. —— *Holy Family.*

Also one of the greatest masterpieces of this artist. A happy form of composition is here combined with an unusual depth of feeling in the heads, which, with the exception of the Christ, are all, for Rubens, very elevated. The modelling, in the clearest golden tone, deserves no less admiration.—*Waagen*, vol. ii. p. 157. Once one of the chief ornaments of the Imperial Gallery at Vienna.

23 .. Hobbema. *The Watermill.*

The attractions of this justly-celebrated picture consist chiefly in the exquisite clearness of the middle ground, in the contrast between the deep shadow under the trees and the bright meadow, and the careful and spirited execution.—*Waagen*, vol. ii. p. 160.

24 .. —— *A Landscape.* Dated 1665.

Happy in composition, bright in effect, very clever in execution.

25 .. —— Salvator Rosa. *A Landscape.*

The poetic character of this composition is combined with an unusual power, warmth, and clearness of colouring, and a solid execution.

26 .. ANDREA DEL SARTO. *La Vierge de Pade.*

By far the most important picture by this renowned master in the Exhibition. To the pleasing character of the heads and grace of movement peculiar to the master, this picture unites a warmth and power of tone very rare with him, and a charming equality of execution. — *Waagen*, vol. ii. p. 155. Collection of the King of Holland.

27 .. WATTEAU. *Fête Champêtre.*

This fine picture is one of the *chefs-d'œuvre* of the master for size, grace of action, harmony, power of colouring, and spirited execution.— *Waagen*, vol. ii. p. 156. Fesch collection.

28 .. LANCOET. *A Party in a Garden.*

In every respect—composition, pleasing character, warmth of colouring, and careful finish — a masterpiece. — *Waagen*, vol. iv. Standish collection.

29 .. PATER. *A Party resting under Trees.*

Very striking in the effect, very warm in the colouring, and highly finished. Quite first-rate.— *Waagen*, vol. iv.

30 .. WILLIAM VAN DE VELDE. *A Quiet Sea.*

Of all the large pictures I know by the master this one is the most perfect, being as completely carried out in the details as his smaller pictures, with the finest observation of aërial perspective and the greatest clearness.

31 .. ADRIAN VAN DE VELDE. *The Migration of Jacob.* Dated 1663.

In size, richness of composition, and artistic merit, the most remarkable specimen of this master. Placed too high for the enjoyment of its charming details. — *Waagen*, vol. ii. p. 159. Fesch collection.

32 .. GREUZE. *A Nymph offering to Cupid.*

The slender form, beautiful features, and lovely expression of the nymph, render this famous work attractive in no common degree.— *Waagen*, vol. iv. Fesch collection.

33 .. —— *A young Girl with a Dove.*

One of the most charming specimens of this kind by the master.

34 .. Jan Weenix. *Dead Game and a Dog.*

A masterpiece. His usual high finish is here combined with admirable keeping.— *Waagen*, vol. iv.

35 .. Nicolas Poussin. *The Four Seasons dancing to the Music of Time.*

Very attractive on account of the slender proportions and the graceful motives of the Seasons, and by the fine and clear keeping.—Fesch collection.

36 .. Gaspar Poussin. *A View of Tivoli.*

In every respect one of the most perfect specimens of this subject, so often repeated by this master.

38 .. Sassoferrato. *The Marriage of St. Catherine.*

In size, sentiment, clearness and warmth of colouring, and careful execution, one of the best pictures by this master.

41 .. Ruysdael. *A Waterfall.*

True and clear to a high degree, full of details, and broad and spirited in the treatment. Denon collection.— *Waagen*, vol. iv.

43 .. Decamps. *Arabian Horsemen under the walls of a town.* Dated 1837.

A masterly picture of the best time of this painter, combining the full glow of his colouring with a more precise and solid execution than is observable in his later works.— *Waagen*, vol. iv.

44 .. Horace Vernet. *Camp Scene of Arabs.* Dated 1833.

The animation and variety of the heads, preserving at the same time the national type, is admirable.— *Waagen*, vol. iv.

THE ENGLISH SCHOOL.

As regards the specimens of modern English painters and sculptors, and the school of water-colour artists, I feel that any description on my part would be equally super-

fluous and presumptuous — superfluous, because these objects of art are better known to the English public than to me; and presumptuous, because I am convinced that no foreigner can understand the merits of the English schools so well as the English themselves. Besides this, all demand for any information regarding the English pictures for the benefit of the less instructed has been admirably furnished by Mr. Tom Taylor. All that it becomes me to add is, the general remark, that English pictorial art, in all its branches, has never, and nowhere, been so completely represented as here. My conviction, therefore, already elsewhere expressed, that this comparatively young school has, with the exception of ecclesiastical art, developed excellencies in every class of a very original kind, has only been further strengthened. I cannot but hope that both English and foreign lovers of art will make the most of this opportunity offered them.

MODERN PICTURES BY FOREIGN MASTERS.

Although there are but few pictures of this class in the Exhibition, I shall make some observations upon them, as I am probably better acquainted with the works of foreign painters than most Englishmen.

The French school is better represented than any other.

635 .. GRANET. *Franciscans at Service.*

An excellent specimen, as showing the chief merit of this painter, which consists in producing an illusive effect of light.

639 .. TROYON. *Landing Fish.*

Very true to nature, and masterly in the keeping.

640 .. FICHEL. *Indifference.*

Very elegant.

641 .. V. CHAVET. *The Losing Game.*

Very picturesque.

ARY SCHEFFER.

No foreign artist of our time is so well represented here as this celebrated painter.

643 .. —— *Francesca da Rimini.*

A good repetition of his well-known picture, full of deep and fine sentiment.

644-647 .. —— *Fine repetitions, on a small scale, of his four great pictures from Goethe's 'Faust.'*

These are the more interesting as the originals have been separated, and are in different hands.

648 .. V. CHAVET. *The Connoisseurs.*

The motives happily chosen, and fine in keeping.

650 .. —— *The Duet.*

Of great elegance, and finely balanced in the colouring.

651 .. MEISSONIER. *The Studio.*

Remarkable as a specimen of the high and skilful finish of the greatest master of the modern genre-painters of France.

657 .. VERBOEKHOVEN. *Sheep and Goat.*

True to nature, highly finished, and affording a good idea of this the most renowned of the modern Belgian animal-painters.

659 .. PAUL DELAROCHE. *Napoleon crossing the Alps.*

The conception, spirited and worthy of the subject, shows great power of effect and masterly execution.

661 .. ARY SCHEFFER. *St. Augustine, with St. Monica his mother.*

An excellent repetition of his well-known picture, the property of H. M. the Queen of France. The highest and purest religious feeling has very seldom been expressed in our days with such success.

662 .. Rosa Bonheur. *Landscape and Cattle.*

Very true to nature, and very cleverly painted.

663 .. Ary Scheffer. *Dante and Beatrice.*

The conception is in every way worthy of the subject; the celestial purity of Beatrice is truly enchanting.

664 .. Troyon. *Cattle.*

Very clever.

665 .. Ary Scheffer. *Christ weeping over Jerusalem.*

Very noble and touching in feeling.

666 .. Rosa Bonheur. *Cattle.*

Similar in merit to 662.

667 .. Calame. *Swiss Landscape.*

A very good specimen of this most celebrated landscape-painter of Switzerland; excellent in keeping, masterly in treatment, and very true to nature.

668 .. Ary Scheffer. *The Magdalen.*

Fine in feeling.

670 .. Calame. *Swiss Landscape.*

Similar in merit to 667.

673 .. Verboekhoven. *Drove of Sheep.*

Of uncommon truth.

674 .. Overbeck. *Incredulity of St. Thomas.*

Pure in feeling, but not fit to convey a just idea of the high merit of this painter.

675 .. Jordan. *Looking for the Pilot's Return.*

Of uncommon truth in the expression of sorrow in the different heads, and carefully finished, giving a good idea of this clever painter of the Düsseldorf school.

676 .. Tidemand. *The Emigrant's Farewell.*

Full of the sentiment for truth so estimable in the works of this excellent Norwegian painter, and carefully finished.

678 .. NICAISE DE KEYSER. *Elizabeth of Hungary distributing Alms.*

Happy in composition, fine in the expression of the heads, careful in execution, giving a good idea of the works of the present Director of the Academy at Antwerp.

BRITISH PORTRAIT GALLERY.

Amongst the numerous portraits in this highly interesting collection are so many pictures by distinguished artists, that I think it right to make some observations upon them. At the same time I am desirous of correcting some errors which seem to have been made in classifying them.

4 .. *John Wycliffe.*

This cannot be his portrait. The costume of the person represented shows that the picture was painted about 1500: the execution and manner of the work also agree with this period.

15 .. *King Richard II.*

The development of art shown in this portrait is far too great to be of the time of this king. Perhaps it is a copy from an original, now lost, of the first half of the 16th century.

17 .. HOLBEIN. *Earl of Surrey.*

Too weak in the drawing, and too poor in the landscape, for this great painter.

26 .. —— *Sir Nicholas Carew.*

Very animated in conception, and carried out in a masterly manner in every part, especially in the hands; warm in tone and powerful in colour.

27 .. ZUCCHERO. *Sir Walter Raleigh.*

The decision of his character is excellently conceived; the execution in a reddish warm tone is very careful.

40 .. MYTENS. *Countess of Newcastle.*

One of his best pictures. True to nature, clear in the colouring, very careful in the execution.

41 .. VAN SOMER. *Lord Deputy Falkland.*

Very full of life, and of a fine silvery tone. The hand only is rather weak.

43 .. MYTENS. *Sir Charles Cavendish.*

Very true to nature, fine in the keeping, tender in the treatment.

45 .. —— *King Charles I., his Queen, &c.*

One of his most capital pictures; very clear in the general tone, and very carefully executed. It is very interesting to compare the conception of this painter with that of Vandyck, who so frequently painted the same persons.

50 .. HOLBEIN. *Queen Jane Seymour.*

The head very fine, but, on the whole, now flat by overcleaning.

51 .. —— *The Father of Sir Thomas More.*

Of uncommon truth, and in the execution very solid and minute. The tone and the hardness of the forms prove that this picture must have been executed about the year 1523.

52 .. —— *Sir Henry Guildford.*

In masterly drawing approaching the excellent portrait of Thomas Morett, in the Dresden Gallery, but browner and heavier in tone.— *Waagen*, vol. ii. p. 420.

53 .. —— *Lady Grey.*

Too feeble, empty, and hard for Holbein.

54 .. —— *King Edward VI.*

Of the latest time of the master; the flesh-tones are consequently of a palish yellow, the shadows of a light local grey tint, the modelling tender and masterly.— *Waagen*, vol. ii. p. 431.

55 .. —— *King Edward VI. when a Child.*

Full of truth, and modelled in a warm tone in a masterly manner.

66 .. HOLBEIN. *William Warham.*

An old copy from the picture in the Louvre.

67 .. —— *The Princess Elizabeth.*

A fine picture of the time of No. 54.

67*a* .. SIR ANTHONY MORE (not HOLBEIN, as stated in the Catalogue). *Sir Thomas Gresham.*

A fine head. The hands are rather stiff.

68 .. *Duke of Norfolk and Earl of Leicester.*

69

Two good portraits by a painter in the manner of Frans Pourbus the father. The first has been overcleaned.

72 .. MARK GERARD. *Sir Henry Lee.*

A remarkably good picture for this master. True to nature, and of a warm colour.

76 .. GERARD HONTHORST. *Horatio Lord Vere of Tilbury.*

Rather a good picture.

83 .. VANDYCK. *Sir John Suckling.*

Genuine, but not happy in the attitude, and for the painter rather gaudy.

94 .. —— *William Laud, Archbishop of Canterbury.*

Lively in conception, careful in execution, and of a warm brown tone.

105 .. —— *Sir William Killigrew.*

A fine picture, in a warm and clear tone, executed in a masterly manner.

106 .. DOBSON. *Sir Charles Cottrell, Dobson, and Sir Balthasar Gerbier.*

For conception, warmth of colour, and spirited execution, the masterpiece of this painter.

107 .. RUBENS. *The Earl of Arundel.*

A first-rate portrait; the nobly conceived and finely drawn head is in the most glowing deep tone, the impasto masterly.—*Waagen*, vol. iii. p. 213.

108 .. VANDYCK. *Queen Henrietta Maria and Sir Jeffrey Hudson.*

A very good specimen of the portraits of this queen by Vandyck; fine in conception, warm and clear in colour, careful in execution.

109 .. MYTENS. *King Charles I.*

A good picture by this master.

113 .. VANDYCK. *Earl of Danby.*

Very lively, and of uncommon warmth of colour. Probably painted about 1634.

116 .. —— *King Charles and his Family.*

A fine duplicate of the original at Windsor, but I can only trace the hand of Vandyck in some parts of the heads.

117 .. —— *Lord John and Lord Bernard Stuart.*

A highly attractive picture for elegance of composition and careful finish; in a warm colour.

120 .. —— *Earl of Carlisle.*

Very true to nature, and of masterly execution; in a warm brownish tone.

123 .. —— *Earl of Bedford, and Digby Earl of Bristol.*

A masterpiece; very elegant in conception, very spirited in execution, very clear and warm in colour.

125 .. —— *Earl Craven.*

A fine picture, but now very sunk.

128 .. —— *Duke of Richmond and Lennox.*

Of fine taste in conception, and carefully executed in a warm and clear tone.

133 .. —— *Sir John Bennington.*

Attributed to Jansen, but in my opinion a fine picture by Vandyck; warm in colour.

135 .. DOBSON. *Sir Charles Lucas.*

A good specimen of this master.

154 .. LELY. *Edmund Waller the Poet.*

A very clever imitation of Vandyck's manner.

155 .. —— *Samuel Butler, author of 'Hudibras.'*

Of the same quality.

156 .. JANSEN. *Dr. William Harvey.*

True to nature, and very carefully finished.

167 .. VANDYCK. *Earl of Northumberland.*

This seems to be a fine, clear, and carefully executed picture, but is hung too high to enable me to decide upon its merits.

173 .. —— *Lucius Cary Viscount Falkland.*

Very animated in composition, but the original tone obscured by bad restoration. By a misprint this picture is called Holbein in the catalogue.

197 .. LELY. *Nell Gwyn,*

198 .. —— *Duchess of Portsmouth,*

199 .. —— *Countess of Meath,*

205 .. —— *Lady Ranelagh,*

206 .. —— *Duchess of York,*

Are good pictures by this master in his Vandyck style.

207 .. —— *Lord and Lady Cornbury,*

208 .. —— *King James II. and Family,*

216 .. —— *Countess of Grammont,*

221 .. —— *Lady Delamere,*

Are uncommonly clever works by Sir Peter in the same style.

222 .. KNELLER. *Sir Isaac Newton.*

Of animated conception, and carefully modelled, but in a cold tone.

223 .. —— *John Locke.*

One of his best portraits; very lifelike, and softly painted in a warm and clear tone.

227 .. KNELLER. *William Lord Russell.*

Nearly of the same quality as the foregoing.

246 .. —— *Lord Chancellor Harcourt,*

260 .. —— *Robert Harley,*

265 .. —— *John Dryden.*

267 .. —— *William Congreve,*

269 .. —— *Joseph Addison,*

273 .. —— *Alexander Pope,*

Also belong to the good pictures of this very unequal master; they hand down the features of those illustrious persons to posterity in a worthy manner.

284 .. GAINSBOROUGH. *David Garrick.*

Very good in the conception, but not so distinct in the forms nor so clear in the colour as usual.

285 .. —— *Mrs. Garrick.*

Very lifelike, and finely modelled in a clear tone.

288 .. SIR JOSHUA REYNOLDS. *King George III.,*

289 .. —— *Queen Charlotte,*

290 .. —— *The Earl of Bute,*

Have all the power and warmth of the colouring of this artist, and are very careful in the execution.

298 .. SIR WILLIAM BEECHEY. *Admiral Lord St. Vincent.*

Very lifelike, clear in colour, and clever in execution.

303 .. SIR HENRY RAEBURN. *His own Portrait.*

Very true in conception, and very cleverly executed in a warm and clear colour.

309 .. SIR THOMAS LAWRENCE. *J. P. Kemble.*

Lively and fine in the conception of the handsome features.

310 .. GAINSBOROUGH. *His own Portrait.*

Of an earnest and worthy expression, very lively in the conception, fine in the pale colour.

319 .. GAINSBOROUGH. *William Pitt.*

The great power of his mind is very well expressed in the fine features; the modelling, in a subdued tone, masterly.

329 .. SIR HENRY RAEBURN. *Sir Walter Scott.*

Of a spirited conception, and carefully executed in a warm colour.

330 .. T. PHILLIPS. *Lord Byron,*

331 .. —— *George Crabbe,*

332 .. —— *Robert Southey,*

Are three portraits of an animated conception, and carefully executed in a warm and clear colour.

DRAWINGS AND CARTOONS BY THE OLD MASTERS.

Drawings by the old masters have a great charm in the eyes of a connoisseur: in the first place, because they are the first and immediate expression of the idea as it suggested itself to the mind of the master; in the next place, because, showing as they do only *one* quality for a work of art—the motive, form, or effect of light and shade —they stimulate the imagination of the spectator to supply the rest for himself; and, finally, because many of the conceptions of the great masters only exist in this form, or, where pictures of the same subject occur, they furnish the preparatory steps which led to their completion. I can here point out only some of the most interesting :—

7 .. D. GHIRLANDAJO. *Birth of the Virgin.*

A design for his fresco. Charming for its true feeling.

12 .. LORENZO DI CREDI. *Two draped Figures.*

Very delicate.

13 .. Donatello. *Madonna and Child.*
Very spirited.

16 .. Michael Angelo Buonarotti. *Study for his St. Bartholomew, in 'The Last Judgment.'*
Masterly.

17 .. —— *Draped Figure.*
Very spirited.

18 .. —— *Portrait of Vittoria Colonna.*
First-rate, very noble in feeling, and executed in a broad and masterly manner.

19 .. Leonardo da Vinci. *Virgin and Child.*
Fine in the forms and masterly in the drawing, but more in the spirit of Luini.

21 .. —— *Portrait of Lodovico Sforza.*
Very fine, but nevertheless probably by one of his best pupils.

22 .. —— *Portrait of a Youth.*
Very attractive, and drawn in a masterly manner.

25 .. Fra Bartolommeo. *Study for his picture, 'The Presentation.'*
Very interesting.

29 .. Andrea del Sarto. *Head of a Youth.*
Fine in sentiment.

30 .. Raphael. *Young Man's Head.*
With all the charm of his earlier time.

31 .. Gaudenzio Ferrari. *Cartoon of the Virgin, &c.*
The heads sweet and delicate in feeling.

39 .. Andrea Mantegna. *Faun and Bacchantes.*
Full of the spirit of this great master.

40 .. Perugino. *Three Figures of his 'Sposalizio' at Caen.*
Very graceful.

42 .. PERUGINO. *Head of a Youth.*

Charming, and agreeing more in feeling with Raphael's earlier drawings.

46 .. RAPHAEL. *Head of the Virgin.*

A fine drawing of his second Florentine epoch.

47 .. —— *Portrait of his Sister.*

Of about the same time; charming in conception.

48 .. —— *St. Apollonia.*

Very spirited.

49 .. —— *Study for his 'Virgin in the Green,' at Vienna.*

Broad and masterly in its treatment.

51 .. —— *The Entombment.*

Fine. There are more studies existing for this picture than for any other by Raphael.

53 .. —— *The Virgin, Child, and Angel.*

Thrown upon the paper with wonderful spirit.

55 .. —— *Head of the Madonna and the Child.*

Studies for his picture in this Exhibition, No. 136, with which it is highly interesting to compare them.

61 .. —— *A Design for the 'Murder of the Innocents.'* Engraved by Marc Antonio.

Highly spirited, showing a broad and masterly use of the pen.

TITIAN.

The whole series of 24 drawings by him is very interesting; but I recommend for especial examination Nos. 64, 66, 67, 68, 69, 70, 72, 75, 76, 79.

103 .. CORREGGIO. *Boys scattering Flowers.*

104 Very graceful, and broad and mellow in the treatment.

106 .. PARMEGIANINO. *Man's Head.*

Showing to an uncommon degree his mastership in the use of the pen.

108 .. PARMEGIANINO. *Venus, Cupid, and Vulcan.*
Very graceful.

110 .. —— *Three Females. A Study for his 'Rape of the Sabines.'*
Very lively and spirited.

115 .. —— *La Favorita.*
Charming.

116 .. CORREGGIO. *Six Cartoons of Angels.*
Very free and graceful in the motives, great in the forms, fine in the chiaroscuro.

120 .. GIORGIONE. *Two Figures seated.*
Very characteristic of him, and masterly in execution.

129 .. MURILLO. *Christ on the Cross.*
Noble in conception, broadly and finely drawn.

134 .. ALBERT DURER. *A Rabbit.*
Very true to nature, and finished in a masterly manner.

136 .. —— *A Lady followed by Death.*
A masterly drawing with the pen.

138 .. —— *Portrait of Varnbühler.*
Very lively, and of wonderful freedom in the treatment.

139 .. RUBENS. *Portrait of his Wife.*
Thrown upon the paper with a rare mastery of hand.

142 .. —— *Victory crowning an armed Warrior.*
Very spirited.

144 .. VANDYCK. *Sketch for the Portrait of Abbé Scaglia.*
Uncommonly easy and masterly.

148 .. —— *Woody Bank, &c.*
Very interesting.

149 .. —— *The Duke of York—Cartoon.*
Charming for its truth, and masterly in treatment.

154 .. REMBRANDT. *Cottages and Windmill.*
Very picturesque, and drawn in a masterly manner.

157 .. CUYP. *Cattle crossing a Bridge.*
Masterly.

86 .. CLAUDE LORRAINE is represented by *Sixty-one Drawings,*
173-233 Of the highest perfection, furnishing a rare opportunity of making a complete study of Claude as a draftsman. In point of art this collection is much more precious than the drawings of the Liber Veritatis, which consist, with few exceptions, of slight sketches: here we have, on the contrary, many highly finished drawings.

ENGRAVINGS.

The power, unknown to the ancient world, of repeating a drawing by means of impressions, and thus supplying a form of intellectual pleasure to numbers, was an invention of the 15th century. The earlier and now generally very rare specimens of the art of engraving, of which this Exhibition displays so large a number, are more especially interesting to connoisseurs because in most instances the conception of the subject and the execution of the plate both proceed from the same hand. In this respect, therefore, they possess the further interest of standing in close affinity with the drawings by the old masters. In the following observations I particularly call attention to engravings of this nature.

LINE ENGRAVINGS FROM NIELLI.

Nielli is the name given to impressions from silver plates, upon which the goldsmiths of the middle ages used to trace with the graver various designs, filling up the lines so traced with a black substance composed of sulphate of silver, called niello. To those who wish

to trace the invention of engraving in Italy completely, I advise a preliminary examination of several plates filled with that substance in the wall-case M, north aisle. The most important are a Pax, with the representation of the Adoration of the Kings, and the Annunciation above ; a smaller Pax, with the Nativity of Christ, both of the 15th century ; our Saviour with one Apostle ; and a portrait of Macchiavelli of the 16th century. After the traces of the graver on such plates had been filled up with niello, impressions could no longer be taken. The most important line engravings from nielli are by—

2 .. Tomaso Finiguerra, a goldsmith of Florence. *Adoration of the Virgin.*

Clever in invention, fine in execution.

3 .. —— *Coronation of the Virgin.*

The invention is very fine, but the execution coarse, showing that this impression is not taken from the same plate as that in the collection of engravings in Paris, in which the execution is much finer.

4 .. —— *Adoration of the Magi.*

In invention and execution first-rate, and a wonderful impression.

5 .. (?) —— *Crucifixion.*

A rich and fine composition, but surely not by Finiguerra. The whole form of art and the short proportions show a German influence. The impression is feeble.

9 .. Pellegrini da Cesena. *Resurrection.*

Fine in invention and execution. A first-rate impression.

10 .. —— *Diomed.*

First-rate impression.

LINE ENGRAVINGS ON COPPER.

All the impressions of the engravings I mention are good, if not otherwise described.

Baccio Baldini.

He engraved after drawings by Sandro Botticelli.

30 .. —— *A Vignette.*

Very original in invention.

31 .. —— *The Saviour.*

Of severe dignity.

34 .. —— *The Preaching of Marco de Monte Santa Maria in Gallo.*

Very spirited in the motives, very interesting for the architectural perspective.

35-40 .. —— A complete set of the very rare '*Triumphs of Petrarch*' are here brought together by the contributions of three collectors.

42 .. —— *Coronation of the Virgin.*

A capital print of the time, rich and clever in invention.

44 .. —— *Cupids in a Vineyard.*

Very original in invention, and extremely rare.

51 .. Antonio Pollajuolo. *Hercules combating the Giants.*

Highly dramatic in the motives. A first-rate impression of this very rare print.

53 .. Andrea Mantegna. *The Entombment.*

Quite a first-rate impression.

54 .. —— *The Saviour, with St. Longinus.*

Of the same quality.

56 .. —— *The Soldiers carrying Trophies; part of his 'Triumph of Julius Cæsar,' at Hampton Court.*

The finest impression I know of this print.

57 .. —— *The Scourging of Christ.*

An impression of the rarest power.

59 .. Girolamo Mocetto (a pupil of Giovanni Bellini). *The Virgin and Two Saints.*

Before the additional work. Very rare and interesting.

62 .. —— *The Baptism of the Saviour.*

A very peculiar composition: I think it is taken from a drawing by Francesco Zaganelli.—i. p. 263.

65 .. —— *The Virgin, with the Child and Two Saints.*

Very rare and very interesting.

The Master of 1466.

This great German engraver is one of the very few not sufficiently represented here.

67 .. —— *A Patena, with St. John the Baptist surrounded by the Four Evangelists and the Four Fathers of the Church.*

Very clever in the symbolical arrangement, and fine in the execution. An excellent impression.

Martin Schongauer.

The greatest German engraver of the 15th century, and uncommonly well represented here. Nearly all his prints are worthy of a close inspection. Some of the most important are—

76 .. —— *The Procession to Calvary.*

First-rate in the composition, and very clever in the execution.

77 .. —— *The Death of the Virgin.*

Very pure in the sentiment, and showing in the composition the great painter. For execution one of his masterpieces. Quite a first-rate impression.

83 .. —— *The Saviour and Six Angels.*

In regard to art inferior and of the earlier time of the artist, but so fine an impression is very rare.

86 .. —— *The Saviour and the Magdalen.*

Showing the finest and most elevated feeling.

88 .. MARTIN SCHONGAUER. *The Wise and Foolish Virgins.*

Some of them of rare beauty in form and expression.

ISRAEL VAN MECKEN

Is here represented by his most important engravings, of which there are first-rate impressions; but, however clever may be his execution, he is altogether an inferior artist in point of sentiment.

ALBERT DURER.

This greatest German engraver of the 16th century, and one of the greatest that ever lived, is worthily represented. All his engravings are well worth looking at, in order to judge of the vast variety of his compositions, which are always original, and sometimes very beautiful. I can only point out the masterpieces.

110 .. —— *Adam and Eve.*

A wonderful example of spirited and highly finished execution even in the minutest details. A first-rate impression.

111 .. —— *The Nativity.*

So fine an impression of this charming print is very rarely met with.

112 .. —— *The Passion of Christ.*

Very fine in invention, and showing rare mastership in the treatment. The impressions are of rare power and freshness.

121 .. —— *St. Hubert.*

Fine in sentiment, and showing immense labour in its clever execution. An impression of the rarest power and clearness.

122 .. —— *St. Jerome in his Cell.*

Charming in invention. The impression is also quite first-rate.

127 .. —— *The Knight, with Death and the Devil.*

One of his most original and clever compositions, showing at the same time in this fine impression all his power of engraving.

145 .. Alard da Hameel. *A Battle-piece.*

Probably unique, but in point of art rather coarse.

148 .. Robetta (a Goldsmith of Florence). *The Adoration of the Magi.*

The composition and the character of the heads show that he executed this fine print after a drawing by Filippino Lippi.

151 .. —— *The Virgin and Child.* First and second states.

The grandeur of the forms, and the excellence of the drawing, bear witness to an original design by Luca Signorelli.

153 .. —— *Cain and Abel.*

The whole character of this fine print proves that the artist worked after a drawing by Filippino Lippi.

152 .. Benedetto Montagna (a painter of Vicenza). *St. Benedict instructing his Monks.*

One of the most important prints of this master, probably after a drawing by his brother Bartolommeo Montagna.

153 .. —— *St. Anthony.*

Of the greatest rarity.

161 .. Altobello (a painter of Cremona). *Four Amorini playing upon Musical Instruments.*

After a drawing by Mantegna in the Louvre. The chief attractions of this print are not its extreme rarity, but the fine invention, the excellent execution, and the first-rate quality of the impression.

Nicoleto da Modena.

His taste was formed after Andrea Mantegna, but he afterwards studied the engravings of Albert Durer.

164 .. —— *St. Sebastian.*

Delicately executed, probably after a drawing by Francesco Zaganelli.

166 .. —— *The Punishment of the Wicked Tongue.*

Cleverly executed after a drawing by Cima da Conegliano. A first-rate impression.

GIOVAN ANTONIO DA BRESCIA

Worked in preference after Andrea Mantegna.

172 .. —— *Our Saviour showing the Wounds in his Hands.*

The invention by Mantegna is very noble, the execution excellent. Very rare.

173 .. ZOAN ANDREA. *Judith*, after a drawing by Andrea Mantegna at Chatsworth.

This fine original design is very cleverly executed. Very rare. An excellent impression.

174 .. *Dance of Four Females.*

This very graceful group was designed by Andrea Mantegna, who, I am inclined to think with Ottley, also executed the engraving.

175 .. JACOB DA BARBARY. *Judith and St. Catherine.*

176 First-rate impressions.

178 .. —— *Virgin and Child.*

Very original in design, and an excellent impression. Very rare.

180 .. GIULIO CAMPAGNOLA. *St. John the Baptist.*

Full of severe dignity, after a drawing by A. Mantegna. A very fine impression.

184 .. —— *A Naked Child, with Three Cats.*

Characterised by great naïveté. Unique.

190 .. NADAT. *The Virgin and St. Anne.*

Clever in design in the character of the Venetian school, and of great ability in the execution. An excellent impression. Very rare.

192 .. GIACOMO FRANCIA. *A Female Saint and Four other Saints: signed J. F.*

A fine impression of this rare print, but surely not by Francesco Francia.

196 .. —— *Lucretia.*

If after Parmegiano, this print cannot be by Francesco Francia, who died 1517, when Parmegiano was only 13 years old.

202 .. Marc Antonio Raimondi.

271 No other of the ancient engravers is so well represented here as this greatest master of Italy in this art, and I warmly recommend a careful study of the whole series. I beg it may be borne in mind that if, in describing some of the most interesting of his works, I do not mention the name of the painter whose drawing served as an original to the engraver, Raphael must be understood to have furnished it. The impressions are here throughout of a rare perfection.

203 .. —— *The Almighty ordering Noah to build the Ark.*

The execution is here equal to the grandeur of the design.

207 .. —— *Two Specimens of the Massacre of the Innocents,*
208 with the Chicot, a small pointed tree.

209 .. —— *The same*, without the Chicot.

Agreeing with the renowned Italian connoisseur Zani, I consider this engraving, and not the preceding, to be the true original by Marc Antonio. I find in it a greater refinement in the feeling, more understanding in the forms, and softer execution than in the print with the chicot, which Bartsch believes to be the original. The dramatic power of the design is wonderful, the motives very striking and graceful.

215 .. —— *The Virgin with an arm naked weeping over the body of our Saviour.*

Of simple grandeur in the composition, the sentiment deep and noble, excellent in the execution.

216 .. —— *The same Composition, the arm of the Virgin being draped.*

More stern in the expression, larger in the treatment, and certainly executed later than No. 215.

219 .. —— *The Virgin seated on Clouds.*

The mildness and purity of the Virgin are admirably represented.

220 .. Marc Antonio Raimondi. *The same*, unfinished.

Very interesting for comparison with the other impression.

226 .. —— *Martyrdom of St. Lawrence*, after Baccio Bandinelli, with the two forks.

Of great rarity. The composition rich and very fine.

227 .. —— *The same*, in the state in which it is usually found, with one fork.

228 .. —— *Five Saints*, in a finished state.

229 .. —— *The same*, in an unfinished state.

The composition is in the highest style of art, the effect very powerful.

249 .. —— *The Judgment of Paris.*

Beautiful and highly poetical in design, and masterly in execution.

255 .. —— *The Three Doctors.*

The design is probably his own. Very rare.

259 .. —— *The Guitar Player*, after Francesco Francia.

One of his most charming engravings.

260 .. —— *The Climbers*, after the Cartoon of Michael Angelo.

Very dramatic in the motives, very fine in the drawing.

263 .. —— *Portrait of Aretino.*

A most masterly engraving. Very rare.

272 .. —— *Last Supper.*

Very rare ; not described.

Lucas van Leyden.

Although the number of his engravings in the Exhibition is small, it includes his rarest and most important works. The impressions are first-rate. I can only single out a few.

277 .. Lucas van Leyden. *The Ecce Homo.*

A very rich composition, showing in the highest degree his great power as an engraver.

280 .. —— *The Uylenspiegel.*

Extremely rare.

281 .. —— *Portrait of Maximilian I.*

Masterly and very rare.

Giulio Bonasone.

This master is very well represented.

312 .. —— *The Crucifixion.*

This renowned composition by Michael Angelo is here seen in three states.

320 .. —— *The Birth of St. John the Baptist.*

One of his best prints, after a fine design by Pontormo.

321 .. —— *The Last Judgment*, after Michael Angelo.

Proof before any letters.

324 .. —— *The Portrait of Michael Angelo.*

Proof and print.

327 .. —— *St. John Preaching.*

The Master of the Die.

The engravings by which this artist is represented are few, but very good.

336 .. —— *The Coronation of the Virgin.*

One of his finest prints, and an excellent impression.

337 .. —— *Venus wounded by a Thorn*, after Raphael.

Very graceful in the motive.

338 .. —— *Two Friezes of Cupids*, after Raphael.

Charming.

346 .. Barthel Beham. *Charles V. and Ferdinand I.*
347

Two first-rate portraits.

THE GHISI, a Family of clever Engravers,

are uncommonly well represented. I mention only a few engravings by GEORGE GHISI.

357 .. —— *The Angels in the Sistine Chapel.*

Proofs.

358 .. —— *The Dispute concerning the Sacrament.*

363 .. —— *The School of Athens.*

364

Two impressions; one unfinished, the other entirely finished.

388 .. THE MASTER OF THE INITIALS M. C. I. E. F. *The Virgin and Child.*

Fine in sentiment, pure in the taste of the forms, and of masterly execution.

392 .. GEORG PENZ. *John Frederick Duke of Saxony.*

A masterly portrait.

395 .. MARTIN ROTA. *The Last Judgment.*

Highly finished.

AGOSTINO CARRACCI.

The prints of this excellent engraver are few but fine.

438 .. *The Ecce Homo*, after the Correggio in the National Gallery.

Masterly.

445 .. —— *The Portrait of Titian.*

Very spirited.

449 .. —— ANNIBALE CARRACCI. *The Christ of Caprarola.*

Of uncommon feeling for the master.

I will not describe in detail the works of the excellent engravers after Rubens and his school, and of the clever French engravers of the time of Louis XIV. and XV.

Suffice it to state that they are admirably represented in the Exhibition. The same may be said, only even to a still higher degree, of all the English engravers from Hogarth down to our times, and of the modern engravers of other countries. Their works are far better known and much more easily understood than those of the ancient masters.

ETCHINGS.

The great attraction of etchings consists both in their being the immediate expression of the artist's genius, and in the charm of their picturesque style.

941-945 .. ALBERT DURER.

It would be difficult to find finer impressions of these etchings; it is only such that can show the progress which this great master had made in a process then quite new.

950 .. CLAUDE LORRAINE.

951 953 The pictures, drawings, and etchings (of which there are first-rate impressions) by this master in the Exhibition, afford an opportunity which will hardly be met with again of making a complete study of him. I need only mention Nos. 951–953, which show the same etching in its first and second state, and the original drawing for it.

976 .. RUBENS. *St. Catherine.*

Full of spirit, and a first-rate impression.

977 .. VANDYCK. *Waverus.*

Unique proof.

979 .. —— *The Ecce Homo.*

A proof of rare power.

980 .. VANDYCK. *Vandyck himself,*

981 .. —— *Philip le Roy,*

982 .. —— *William de Vos,*

983 .. —— *Snyders,*

Are here in the rare state of pure etchings, and spirited in a high degree.

988 .. MURILLO. *St. Francis.*

His only etching. Very characteristic in the sentiment.

995 .. REMBRANDT.

1045

This greatest painter with the point, producing with it the most wonderful effects of chiaroscuro, is here represented in surprising excellence. We find here nearly all his most masterly and most rare prints in first-rate impressions, and sometimes the different states of them. Recommending warmly all students of art to look carefully at each of the prints, I mention only a few of the most important and rare.

995 .. —— *Portrait of Rembrandt, holding a Bird of Prey.*

1000 .. —— *The same drawing.*

Third and finest state.

1000* —— *The Sabre Print.*

Three states.

1003 .. —— *The Angel appearing to the Shepherds.*

1004 .. —— *The Flight into Egypt.*

Four states.

1006 .. —— *The Resurrection of Lazarus.*

1010-1012 —— *The Descent from the Cross.*

Three states.

1024 .. —— *The three Trees.*

1032 .. —— *The Cottage with white Pales.*

First state.

1033 .. REMBRANDT. *Rembrandt's Mill.*
Unfinished.

1036 .. —— *The Advocate van Tolling.*

1037 .. —— *Old Haring.*
Very rare.

1039, 1040 .. —— *Ephraim Bonus.*
First and second state.

1041 .. —— *The Gold-weigher.*
Four states.

1043 .. —— *Portrait of Coppenol.*
Unfinished.

1044 .. —— *Portrait of Coppenol.*
First state.

1045 .. —— *The Burgomaster Six.*

1052-1076 .. W. HOLLAR.
In proportion to the immense number produced by this excellent artist, is here only a small number of his etchings, but sufficient to give an idea of the variety of subjects which he treated with success.

1005 .. —— *Antwerp Cathedral.*

1006 .. —— *Mantegna's Cub.*
Very masterly, but, on account of its Gothic style, surely not belonging in the invention to Mantegna, one of the greatest promoters of the style of the Renaissance.

1063 .. —— *Faith, after Holbein.*
Fine in the motive.

1065 .. —— *Solomon and Queen of Sheba.*
After one of the most perfect compositions of Holbein, and excellently engraved.

1076 .. —— *Ann of Cleves, after Holbein.*
Masterly.

1082-1111 .. ADRIAN VAN OSTADE.
One of the best represented here. I single out only a few.

1094 .. —— *The Singers at the Window.*
Pure etching, and first state.

1104 .. —— *The Charlatan.*
Pure etching, and second state.

1105 .. —— *The Fête under the Trellis.*
First state.

1108 .. —— *The Fête under the great Tree.*

1112-1114 .. ANTONY WATERLOO.
A fine choice to give an idea of his pure feeling for nature, and his easy and spirited way of execution.

1115-1117 .. HERMAN SWANEVELT.
A set of prints full of his refined taste, and his picturesque manner of using the point.

1118-1120 .. PAUL POTTER.
Perfectly represented. Look in preference to the first-rate impression of his cowherd. A very rare print.

1122 .. ADRIAN VAN DE VELDE. *The Cowherd sleeping.*
Of a fine feeling and great mastership, but not sufficient to represent him.

1123-1127* NICOLAS BERGHEM.
Well represented.

1123 .. —— *The Bagpiper.*
Of a rare picturesque charm.

1124 .. —— *The Man on an Ass.*
Of a sunny effect.

1126 .. —— *The Goat's Head.*
Extremely rare.

1134-1141 .. KAREL DUJARDIN.
Very well represented.

1136 .. —— *The Herdsman and three Oxen.*
Very cleverly composed, and executed with much spirit.

1137 .. —— *The Peasant in the Water.*
Masterly.

1142-1146 .. J. RUYSDAEL.
A set giving a perfect idea of the highly spirited and picturesque way of his using the point.

1147-1149 .. JAN BOTH.
A few, but first-rate specimens, and quite sufficient for his refined taste, warm feeling, and masterly treatment.

1154-1156* JAN HEINRICH ROOS.
In number and in quality very well represented, so as to leave a full impression of his fine feeling for truth, and of his mastership in execution.

1168-1169 .. ALDERT VAN EVERDINGEN.
Two in every respect first-rate prints, but not sufficient to give a complete idea of the great variety and the power of this artist.

MEZZOTINTO ENGRAVING.

This process of engraving is the most fit to render the picturesque effect and the colours of pictures. This branch, in which England has produced the greatest artists, is here represented in a rare perfection. For the same reason that I have given in regard to the line engravings after pictures, I abstain from entering into any detail. I urgently counsel those who visit the collection not to miss the opportunity of seeing the very rare and interesting first essays of this art in the 17th century, produced by the inventor Louis van Siegen (not Dutch,

as is stated in the Catalogue, but a German), (1184–1186), and his followers, Caspar Fürstenberg (1187–1189), John Thomas (1190 and 1191), and Prince Rupert (1192–1196).

WOOD ENGRAVINGS.

This species of engraving, probably invented about the beginning of the 15th century, is highly important, because the cheapness of the material, and the great number of impressions which can be produced from the same block, fit it to spread art among all the classes of society. The collection of wood-engravings in the Exhibition, containing rare and fine specimens of all nations and epochs, is one of the most perfect branches of the same. I can only mention some of the most important.

1348 .. *Old Japanese, printed in colours.*

Very interesting are eight skeletons, one bearing a plate with a fish, because the very dramatic movements are wonderfully free and expressive.

1349 .. *St. John writing his Gospel, called "a Woodcut with dotted shadows called Cribblé."*

In Germany all connoisseurs of this process, called there "geschrotene Arbeit," and in English "abraded work," agree that the material employed was not blocks of wood, but metal plates.

1351 .. *Hunting the Deer.*

The fine invention corresponds with the excellent execution in the manner of Lützelburger, but not by Cranach. The arms of Bavaria indicate an artist of the South of Germany.

1360-1369 .. UGO DA CARPI,

The most renowned Italian artist, who, making use of several blocks, produced coloured wood engravings called "chiaroscuros," is here very well represented. I mention here expressly not such taken after well-known compositions.

1364 .. Ugo da Carpi. *Cupids at Play, after Raphael.*
Charming and graceful in the motives.

1369 .. —— *The Sacrifice of Abraham.*
Of great energy of invention.

1374-1382 .. Albert Durer.
The most important of his wood-engravings are here in excellent impressions.

1374 .. —— *His large Head of Christ, in two states.*
Grand in the form, and an energetic expression of pain.

1376 .. —— *The Apocalypse.*
Showing his wonderful power of fantastical invention in his earlier time.

1377 .. —— *The Life of the Virgin.*
Containing several of his finest compositions.

1378 .. —— *The Triumphal Car of Maximilian I.*
Not by Burgmair, as is stated in the Catalogue, but one of the most renowned works of Albert Durer, after his pictures on a wall of the townhall at Nuremberg. Very rare.

1379 .. —— *The Triumphal Arch of Maximilian I.*
The 92 sheets are here put together, showing at once the fine architectural distribution, and the immense richness of invention.

1382 .. (?)—— *Woodcut Map of Venice*, 1500.
Commonly but wrongly attributed to Albert Durer, but, judging from the style of some figures, certainly by a clever Italian artist.

1383 .. M. B., after Hans Brosamer, 1554. *David and Bathsheba.*
In nine sheets. Of a broad and masterly treatment. Extremely rare, perhaps unique.

1384 .. T. A. Pilgrim. *Orpheus.*
Very clever in the execution, and rare, as all his chiaroscuros.

1385-1395 .. *Woodcuts after Drawings by* TITIAN,
and very interesting, as showing all the energy and liveliness of his spirit.

1388 .. —— *A Landscape, with Goats.*
Very poetical.

1394 .. —— *The Triumph of Truth.*
Fine in the composition.

1396 .. L. A. VAVASORI. *Procession of the Doge Priuli, after Titian.*
Highly interesting.

1397-1410 .. ANDREA ANDREANI,
One of the best Italian artists for "chiaroscuros," is perfectly well represented.

1397 .. —— *The Rape of the Sabines.*
Masterly executed, after a very spirited drawing by Giovanni da Bologna.

1398 .. —— *The Triumph of the Church.*
A very rich and fine composition of Titian is here rendered with great cleverness.

1400 .. —— *The Triumph of Cæsar, after Mantegna.*
Excellent impressions.

1401 .. —— *St. Nicolaus and other Saints, after Titian.*
Masterly composed, and very clever and broad in the execution.

1411 .. H. HOLBEIN. *The Dance of Death.*
An excellent copy of this highly spirited work. Very rare.

1412 .. *German. The Maze.*
The small figures in it are very spirited, but not fine enough for Holbein. Probably unique.

1413 .. *German, about* 1540. *The Horrors of War.*

An allusion to the wars between the Germans and Turks of that time. Very clever and original in invention, spirited and broad in the execution.

1424 .. R. Rodii. *The Wise Men's Offering, with the Massacre of the Innocents.*

On four sheets. Very rare and very interesting.

MUSEUM OF ORNAMENTAL ART.

One of the most important and perfect parts of the whole Exhibition, very interesting for the connoisseur, and enabling the amateur to have a perfect knowledge of the different branches of this kind of art, making use of the very instructive notices of J. B. Waring, Esq., in the Official Catalogue. The most important objects of the different classes are also pointed out with much discrimination to notice, so that it would be quite superfluous and presumptuous on my part to enter into any details.

There is an excellent opportunity to make a perfect study of sculpture in monuments of a small scale from the time of the Greeks to the present time. To do so it is advisable to begin with the many fine antique sculptures in bronze and terracotta from the collection of Mr. Hertz, now belonging to Mr. Joseph Mayer, in Liverpool; next, to read the observations on sculpture in ivory, p. 152; and then to go on in the following order to look at this quite first-rate collection of sculptures in this material:—*a.* The ivories of the Fejervary collection; *b.* of the Douce collection, wallcase I, south side, p. 158; *c.* in case I and wallcase I, south side; *d.* the sculptures in bronze and terracotta, case H, south side, p. 149; *e.* the medallions, wallcase H, south side, p. 150; *f.* the goldsmith and metal work, cases F and G, south side, p. 148; *g.* case K, north aisle, p. 158.

To make a study of all the objects of a true ornamental character, I recommend the following order:—

CELTIC AND ANGLO-SAXON RELICS.
Wallcase H, *North side*, p. 163.
A very choice collection.

GLASS.
Case A, *South side*, p. 137.
A good collection.

PORCELAIN.
Case C, *South side*, p. 142; *Wallcase* C, *South side*, p. 144; *Wallcase* P, *South side*, p. 144; *Wallcase* R, *North side*, p. 162.
A fine collection.

ORIENTAL CHINA.
Case D, *South side*, p. 144.
Not very numerous, but choice.

ENAMELS.
Case B, *South side*, p. 140; *Wallcase* C, *South side*, p. 142.
A first-rate collection

MAJOLICA WARE, &c.
Case E, *South side*, p. 145; *Case* P, *North side; Wallcase* P, *North side*, p. 161.
A first-rate collection.

OBJECTS OF FURNITURE, p. 164.
Very interesting specimens.

BOOKBINDING.
Cases V W *in Central Hall*, p. 165; *and Wallcase* P, *North side*, p. 161.
Not many but very fine specimens.

OBJECTS FOR PERSONAL AND DOMESTIC USE.
Wallcase A, *South side; and Wallcase* M, *North side*, p. 160.
The highly important contents of the Soulage collection, and of the Government contributions from the British Museum and Marlborough House, are too multifarious to claim minute examination for every one of those different classes, but must be looked at as a whole.

SOULAGE COLLECTION.*
Cases M, N, O, *North side*, p. 159.

THE GOVERNMENT CONTRIBUTIONS.
Cases Q, R, S, T, U, *North side*, p. 161.

* Of this collection is to be had an excellent Catalogue raisonné by Mr. T. C. Robinson, at the Exhibition.

THE ORIENTAL COURT, page 166.

The account given of this interesting part of the Exhibition by Dr. T. Forbes Royle is sufficient and instructive. I will only observe how much I was struck with the display of this union of richness and splendour with a very peculiar and refined taste, as well as with the wonderful cleverness and skill of execution.

MINIATURES, &c.

Regarding the very interesting collection of miniatures, enamels, &c., including the excellent collections of the Dukes of Portland and Buccleuch, the hints given by Mr. Peter Cunningham at p. 207 of the Catalogue are quite sufficient.

I close my observations with the wish that everybody who takes the slightest interest in the fine arts may profit by this first-rate and probably unique opportunity of having the greatest enjoyment and the amplest instruction.

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